

MUSICAL AMERICA



Edited by *John C. Greene*

Vol. VII. No. 10

NEW YORK, SATURDAY, JANUARY 18, 1908

\$2.00 per Year
Ten cents per Copy

SCHELLING'S FIRST NEW YORK RECITAL

American Pianist Draws a Large Audience by His Carnegie Hall Appearance

His Performance Brings Forth Praise from Metropolitan Critics—A Varied Program Ranging from Bach to Debussy, by way of Schumann and Chopin.

Ernest Schelling, the distinguished American pianist, gave his first New York recital this season, in Mendelssohn Hall, Tuesday afternoon. The program follows:

Fantasic and Fugue, G minor, Bach-Liszt; Fantasy, C major, op. 17, Schumann; Barcarolle, Etude, op. 25, No. 1, Chant Polonaise, No. V, Ballade, A flat, Chopin; Le tambour bat aux champs, Alkan; Tintements de clochettes, R. Pugno; La soiree dans Grenade, Toccata, Debussy; Nocturne, Paderewski; Liebestod from Tristan and Isolde, Wagner-Liszt.

Mr. Schelling's previous appearance this season as soloist with the Philharmonic Orchestra awakened enough interest in his work to crowd the big auditorium. On this occasion he strengthened the favorable impression he had made by his earlier performance, and demonstrated his right to be placed among the foremost artists of the day. The program was sufficiently varied to test the pianist's versatility and in the presentation of each item he showed a comprehensive command of the piano forte, playing with artistic conception, a genuine appreciation of poetic values, and an admirable facility of expression. His interpretation of the Bach G minor fantasia was particularly satisfactory; it was broadly conceived, lucidly expressed and vitalized with a certain romantic spirit that removed it from any suspicion of dryness.

The audience was most cordial in its reception of Mr. Schelling and the daily paper critics were unanimous in praising his work. Press comments:

My first impressions as to Schelling's quality were more than confirmed yesterday, for he showed a temperament, a variety of emotional mood, a breadth of artistic feeling and intelligence and a brilliant technical command of the instrument, which combined did full justice to the trying, though effective, program he rendered.—*Reginald de Koven, in the World.*

His tone is always good and he treats his instrument with a fine regard for its dynamic capacity.—*W. J. Henderson, in the Sun.*

He has technical powers and physical strength that give him command of bravura, but this is put at the service of a really musical interpretation. He is fond of the greater sonorities of the piano, but he also delights in its subtler effects of color and contrast and variety of touch, and is resourceful in their treatment, with a tone of fulness and beauty.—*Richard Aldrich, in the Times.*

De Pachmann in Boston

BOSTON, Jan. 13.—Again has Vladimir de Pachmann demonstrated his influence on a Boston audience, and never was he heard to better advantage than at his fourth piano recital in Jordan Hall last Saturday evening.

There was a very large audience—many standing and many more having places on the platform. The program as usual, contained a predominance of Chopin numbers.



*With greetings to
Musical America
Hawley Bauer
New York 1908*

Mr. Bauer makes his reappearance in New York after two years' absence at the Concerts of the New York Symphony Orchestra in Carnegie Hall, Saturday Evening and Sunday Afternoon. (See page 7).

Plancon Here on Last Trip

Pol Plancon arrived by the North German Lloyd liner *Kronprinzessin Cecilie* Tuesday on what he described as his farewell trip to America. He said that the climate here did not agree with him. He had suffered all last Summer with gout contracted here.

Berta Moreña, who has been ill again, will positively sail for New York, on February 4, it is now announced.

Miss Goodson Recovers from Illness

Katharine Goodson had an attack of la grippe on the night of her appearance at the White House. With the aid of a physician, however, she kept her engagement to play with the Philadelphia Orchestra. Fortunately this produced no ill effect, and after two days' rest, she was able to fulfil her engagements at New Haven, Williamstown and Providence, which immediately followed. She will give a recital in Chicago on February 5.

MANHATTAN CROWDED TO HEAR TETRAZZINI

New Italian Soprano Receives an Ovation at Her New York Debut

Ultra-Fashionable Audience Packs House and Gives Hammerstein Star Cordial Welcome in "La Traviata"—No Seats Left for Her Next Four Performances.

At last New York has heard Tetrassini, the loudly acclaimed Italian soprano who last November startled London music-lovers out of all semblance of dignified reserve, and whose appearance New York has been awaiting with bated breath ever since Oscar Hammerstein announced that she would be here this Winter, made her debut at the Manhattan Opera House on Wednesday evening amid scenes of enthusiasm such as have rarely been paralleled in the history of opera in the America metropolis.

By last Saturday the house was completely sold out for the new singer's first five appearances; consequently the box-office was opened on Wednesday solely for the sale of admission tickets, and even then hundreds had to be turned away. Thirty-fourth Street in the vicinity of the Manhattan was a spectacular mass of carriages, automobiles and pedestrians. The scene resembled that at the opening of the house over a year ago. Owing to the improved arrangement of the lobby this season, however, the crowds on entering were handled with ease and expediency. When the curtain rose the auditorium presented a brilliant scene, for the audience was probably the most representatively fashionable one yet seen at the Manhattan. There was not a vacant chair to be seen in the house.

The opera was "La Traviata," in which Mme. Tetrassini first flashed upon London's musical firmament, but it was of secondary interest to Mr. Hammerstein's patrons what rôle she might sing, so long as she had an opportunity to display the charms of her vocal endowment. Judging by the high pitch of enthusiasm that prevailed throughout the evening, the verdict of her first New York audience was an unanimous confirmation of the opinion London formed of her abilities, and California before London. The progress of the opera was halted more than once during the evening by the audience's insistent desire to express its approval of the new candidate for metropolitan favor, not content to wait till the end of the act. Between curtains, of course, the singer was recalled again and again, and a profusion of floral trophies literally added color to her triumph.

From the opening of the first act the audience held itself in waiting for *Violetta's* familiar aria, "Ah, fors e lui," which is the first great test the work affords of the vocal resources of the interpreter of the name part. In this aria Mme. Tetrassini brought to a climax the tonal beauty and sparkling vocal agility with which she had sung from the beginning of the act. Into a voice of delightful sweetness and limpidity she infused a verve and *brío* in florid passages that captivated the senses and a degree of significant emphasis in the dramatic sentences that convinced the intellect. She acted throughout with consistent sincerity.

NOVELTY BY GERMAN WEARIES NEW YORK

But Carreno Revives Audience at
Boston Orchestra's
Concert

At the Thursday evening New York concert of the Boston Symphony Orchestra at Carnegie Hall last week, there were many in the audience who felt that Dr. Muck, in bringing forward a novelty that required an hour and a quarter for performance, thought thus to wreak vengeance on his New York public for some fancied affront. As a chastening of the spirit, if so it was intended, it failed of its effect; the audience was distinctly bored and a great sigh of thankful relief swept heavenward after the final chord.

This new work was a symphony in E major by Hermann Bischoff, a Munich composer, who introduced this offspring, his opus 16, to his admiring colleagues at the annual convention of the Allgemeiner Deutscher Musikverein, at Essen, in May, 1906. The composer has thus explained its programmatic meaning:

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and, therefore, cannot possess it. He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life."

The applause that followed the different movements was meant rather as recognition of the eclectic policy Dr. Muck has adopted in trying to keep his public in touch with the achievements of the newer and less-known composers, than as a token of enjoyment of the work.

Teresa Carreno, as the soloist of the evening, gave a superb performance of MacDowell's concerto in D minor for pianoforte. The many-sidedness and completeness of her art, its brilliance, breadth, poetic feeling, resourcefulness and poise, were again demonstrated with imposing effect, and the audience recalled her again and again to express its gratitude for so intimate and masterful an exposition of the beauties of one of the American composer's best works.

Dvorak's "Carnaval" overture closed the program.

MacDowell's name again figured conspicuously and rightfully on the Saturday afternoon program, when his "Woodland" Suite for orchestra was substituted for the Mozart concerto in A major for violin, which Carl Wendling, the concert-master, was prevented from playing by illness. The Suite proved to be the most satisfying feature of the program, which opened with an arrangement of Handel's concerto in F major for strings and two wind orchestras, and closed with the symphony in F major, op. 9, by Hermann Goty, a composer whose short life was filled with traditional composer's luck, or, rather, ill-luck.

At both concerts the orchestra responded with its well-known unerring alertness to Dr. Muck's broad and plastic readings, and the audiences were prompt in expressing their appreciation.

MR. HARRIS HAS CAST OF FIX-MASSEAU'S "SALOMÉ"

Replica of Much-Discussed Statue in Studio
of New York Teacher of Singing



FIX-MASSEAU'S "SALOMÉ"

Victor Harris, the well-known teacher of singing, writes to MUSICAL AMERICA as follows:

"I was much interested and pleased with the article in last week's MUSICAL AMERICA concerning the work of Fix-Masseau, the French sculptor, and the excellent photographic reproduction of his bust of Beethoven gave me great pleasure. It might be of interest to your many readers to know that I have had in my studio for four years copies in terra-cotta and bronze of both the 'Beethoven' and 'Salomé' of Fix-Masseau, and that it will be a pleasure at any time to show them to all who would care to see them."

MUSICAL AMERICA herewith presents a reproduction of the "Salomé" statue referred to in Mr. Harris's letter. This conception of the character that has been brought into such prominence by the sensational music-drama of Richard Strauss and Oscar Wilde, has caused much discussion in European art circles and is generally conceded to be an admirable example of sculpture.

Damrosch in Philadelphia

PHILADELPHIA, Jan. 13.—Walter Damrosch and his orchestra, with Lillian Nordica as soloist, gave an all-Wagner program at the Academy of Music to-night. Damrosch is very popular here and his concerts are usually more successful than those of most invading orchestras. The orchestral numbers were from "Meistersinger," "Siegfried," and "Parsifal," and Mme. Nordica's from "Lohengrin," and "Tristan and Isolde."

H. M. N.

Minnie Hauck, whose fame as *Carmen* has hardly been eclipsed, sang the title part of the Bizet opera over five hundred times in French, Italian, English and German.

MISS GOODSON WITH POHLIG ORCHESTRA

Philadelphia's New Conductor Wins
Another Artistic Triumph—
Change in Program

PHILADELPHIA, Jan. 13.—There was a change in the program of the Philadelphia Orchestra last Friday afternoon and Saturday evening, Goldmark's "In Italy" being substituted for the new overture "Donna Diana" by Von Reznicek. This robbed the concerts of the intended predominance of the Slavonic atmosphere for, besides the Reznicek overture, the list originally contained Tchaikovsky's "Romeo and Juliet" overture and the C major Symphony of Balaréw. Conductor Pohlig again showed his mastery of all the details of orchestral leadership and interpreted all the numbers, but especially the symphony, with a rare insight and sympathetic grasp of intent that made the work most appealing. The audiences at these concerts this year are gratifyingly large. Conductor Pohlig will reveal himself in a new light at the next concerts, the principal number on the program being a composition of his own "Per Aspera Ad Astra," or, as it is paraphrased, "A Hero's Death and Apotheosis."

The soloist last week was Mme. Katharine Goodson, pianist, who played a concerto by her husband, Arthur Hinton. Mme. Goodson was very enthusiastically received and, in response to continued applause, brought her husband out on the stage to receive his share of the ovation. There will be no soloists at this week's concerts. H. M. N.

THE COPYRIGHT SITUATION

American Composers Interested in Legislation Proposed by National Government

Victor Herbert and other composers have already visited Washington this month to see Senators and Representatives regarding the copyright bills now before Congress, on which hearings will be held late this month. So far four bills in all have been introduced. These are the Smoot and Kittredge bills in the Senate and the Currier and Barchfield bills in the House.

The Kittredge-Barchfield bills extend the domain of copyright to cover mechanical reproduction, and are being fought by some of the talking-machine companies and music-roll manufacturers. The Smoot-Currier bills do not provide that the talking-machine and piano-player companies pay royalty to composers. All bills are referred to the Patent Committees of the two branches of Congress, Smoot being chairman of the Senate Committee and Currier of the House Committee.

When the hearings take place before the committees in Washington, a delegation of about forty composers will go down from New York to fight for the Kittredge-Barchfield measures, while talking-machine and music-roll representatives will attend to argue in favor of the Smoot-Currier measures.

When Rameau's "Dardanus" was revived a short time ago at Dijon, an enlightened local critic remarked: "The influence of Gluck is perceptible and there are even reminiscences of the third act of 'Orpheus.' 'Dardanus,' however, dates from 1739 and 'Orpheus' from 1762.

FRANCIS ROGERS GIVES RECITAL IN CHICAGO

Well-known New York Baritone Presents
Varied Program of Ancient and
Modern Songs

CHICAGO, Jan. 13.—Francis Rogers, of New York, sang before a large audience in Music Hall Thursday evening. It was a program versatile in its conception and delivery. Songs from the old English and old Italian comprised the first part, "The Plague of Love," Dr. Arne (1775), and "Lungi dal caro Bene," from Giulio Sabino, being the most enjoyed.

The second part covered songs by Beethoven, Loewe, Tchaikowsky (sung in English), Schumann, Franz and Grieg, of which the Tchaikowsky, "Now That Thou Leav'st Me Alone," "Henry the Fowler," Loewe, two songs by Franz and "On the Way Home," Grieg, awakened a profound interest in the singer.

The final group of songs, made up from French and English composers, were artistically rendered. Mr. Rogers has a voice of admirable quality; it is well schooled and in performance every detail, as to color and expression, is brought out with convincing effect.

C. W. B.

PHILADELPHIA OPERATIC SOCIETY TO GIVE 'FAUST'

Cast Announced for Elaborate Production
at the Academy of Music,
January 30

PHILADELPHIA, Jan. 13.—The Philadelphia Operatic Society has announced the cast for the production of "Faust," which it will give at the Academy of Music on January 30. The principals will be: Mrs. E. V. Rice, *Marguerite*; Beatrice Walden, *Siebel*; Mrs. Florence H. James, *Martha*; William H. Pagdin, *Faust*; Henri G. Scott, *Mephistopheles*; George Russell Strauss, *Valentine*, and Howard F. Story, *Wagner*.

This will be the society's second performance of Gounod's masterpiece, the first having been given April 16, 1907. This year the chorus will be increased to 225 and there will be a ballet of thirty-two—the only amateur grand opera ballet in the world. It was these dancers who made such a tremendous success of the ballet in the performances of "Aida" on November 7 and 12 last. Professor Newman has designed some special figures for the "Faust" ballet. The society will have the assistance of the Philadelphia Orchestra and will be directed by Siegfried Behrens. "Martha" will be given on April 28.

H. M. N.

NEW OPERA IN CHICAGO

Metropolitan English Company Begins Engagement with "Lohengrin"

CHICAGO, Jan. 13.—The Metropolitan English Grand Opera Company made its debut at the International Theatre this evening. The theatre was in an entirely new dress, having been repainted and decorated, and with the floral decorations presented a picturesque and charming appearance. The company is composed almost entirely of leading artists from the Castle Square organization, including principals, chorus, stage director, orchestra, costumes and scene-painters.

Joseph Sheehan, Blanche Rae Edwards, Margaret Crawford and William Wade Hinchaw were heard in the leading rôles of "Lohengrin," a review of which will appear in MUSICAL AMERICA next week. C. W. B.

LESLEY MARTIN
Bel Canto
Studio: The Broadway, 1423
Broadway, New York
SINGERS—Suzanne Baker,
Sophie Brandt, Cora Gross, Pauline
Fredericks, Julia Galvin, Nellie
Hart, Marion Stanley, Estelle
Ward, Ruth White.

S.C. Bennett
Vocal Instruction
401 CARNEGIE HALL

BENEDICT, Contralto, Soloist:
Calvary M. E. Church, N.Y.
Management WALTER R. ANDERSON
5 West 38th Street, New York Phone 349 38th

MME. LE REED SOPRANO
Pupil of
JEAN de RESZKE
Direction
J. E. FRANCKE, 1402 Broadway, New York For Canada
W. J. ROBSON, Massey Hall, Toronto

JOHN YOUNG TENOR
Phone: 2345L, Morningside
267 WEST 113th STREET
NEW YORK

Bruno Oscar Klein
1245 MADISON AVE.
S. E. Corner of 90th Street
Phone 2714-79th.
NEW YORK, N. Y.

MEYN Bass-Barytone
Recitals and
Oratorio
150 West 59th St., New York

BARBOUR SOPRANO
Management A. B. PATTOU
Phone 8739 Gramercy.
28 East 23d Street, New York

VERONICA COVERS VOCAL INSTRUCTION
Studio, 16 Columbus Park, New Rochelle, N. Y.
"I can highly recommend Miss
Covers as a capable and conscientious
exponent of my method."
Luigi Cappiani

"MUSIC PICTURES," UNIQUE FEATURE OF THOMAS ORCHESTRA CONCERTS



Characters in "Music Pictures" Given by the Theodore Thomas Orchestra in Chicago: Arthur Bissell and William Street.



Elsie Dixon and Frances Benedict as Italian Maidens, in Unique "Music Pictures" Presented by the Thomas Orchestra.

CHICAGO, Jan. 13.—The power of music; the witchery of the dance, and the universally expressive language of pantomime had soothing, appealing and potential incarnation last week at Orchestra Hall on the occasion when Society, high Society, lent its alleged choicest but seemingly attenuated types to invest "Living Music" with vital interest for momentarily increasing the Invalid Fund to be created for the members of the Theodore Thomas Orchestra.

It was long a cherished dream of the great dead director to have just such a fund for the disabled veterans who had labored long and faithfully under his baton; and it has been the happy heritage of his widow to take up this task and carry it to the successful results it has secured in its very beginnings.

The general public, unfamiliar with the tasks put upon musicians; the long course of study required for proficiency in their art, and the brief tenure of their services in limited seasons each year—ofttimes entertains the delusion that they are overpaid. Nothing could be farther from the truth; with but few notable exceptions, musicians are really underpaid. Few musicians are blessed with business tact and accumulate any surplus for the non-producing periods of life; even in their busiest years, there are long periods of enforced idleness, as far as professional employment is concerned. The seasons of the great orchestras

are always limited; their rehearsal frequent, tours are brief and their remuneration not as large compared with other professions, except in the isolated cases that are unfortunately discussed in the daily press as the rule, rather than the exception. All of these things tend to emphasize the false impression concerning the current rewards of musicians as a class.

Perhaps the individual case of Bruno Kuehn, the leader of the second violins of the Chicago Orchestra, who has been stricken with blindness, has done more to hasten the present movement than any other recent influence; but it has been a very good one and has resulted in an excellent beneficiary organization designed to help those who apparently cannot help themselves.

Two splendid audiences were drawn during the first two nights of the week, enlisting not only the leaders of society, but the patrons of the concert of the Thomas Orchestra. It was a new and agreeable sensation to have a visualization of scenes that formerly were imprisoned and released merely by the sound of organized instrumental or orchestral selections and tone-poems. The Grieg's dance of Anitra has been going on for years in the imaginary presence of Peer Gynt, but it came in reality on this occasion as its opening event; then came an interlude—the orchestra playing Handel's "Largo" beautifully. The instru-

mental body was located down in front of the stage, several rows of seats having been removed for their occupation. Then came the incidental music from Bizet's Suite "L'Arlesienne." The first feature on the stage showed the oasis in the desert with Peer Gynt as a turbaned ruler who, issuing from his tent, fell under the spell of Anitra's dancing and gave her the choicest jewels of his possession. While the orchestra was discussing Handel's "Largo," stage directors, costumed as lackeys, accompanied by a corps of directors in dress suits, wrestled manfully with the scenery, eliminating the horizon of the desert and endeavoring to erect a mediaeval castle in an Italian garden.

The children led the way by the merry music and were followed by the leaders returning homeward from the work day in the field. Then came a girl, leading a palsied blind man trembling on his staff; a pair of lovers; a father and a mother with their new-born babe, and last of all, Father Time, armed with a shining scythe. As the villagers paused in their play, and then passed on, knights and ladies emerged from castle and greeted a throng as the lord of the estate arrived with his herons, hounds and huntsmen.

Then came another slight darkening of the stage, and while the scene-shifters and an abundance of managers wrestled with the classic environment of the days of Agamem-

non, the orchestra played Chopin's Polonaise in A major and Liszt's Rhapsody in F. Then followed a scene from Massenet's "Les Erinnyes," and in the center of the stage was revealed the tomb of Agamemnon, who was murdered by his wife, Clytemnestra. At the left was a Grecian temple. As the funeral music of the marches swelled forth the queenly assassin in sable garb drew aside the curtains of the temple and stood upon the steps while the chorus filed past in solemn procession. Slowly they raised their arms as they passed the sarcophagus. Four garland bearers, festooned with roses, decked the tomb with their offerings and were succeeded by the libation bearers, each carrying on his shoulders an amphore. Electra—Mrs. Solomon Sturges—the most eloquently poetic figure of the night, whose pantomime was rarely graceful and telling, came on next, pouring forth the libation to the dead. The orchestra played the "Scene Religieuse." Following came the lighter novelty of the evening in *Jack Frost* in a moonlit garden. A great frog came hopping out of the fountain and, like the dragon in "Siegfried," moved toward the orchestra. Soon the spot-light found the reptile and kept him thereafter the center of attention until a guazy-winged moth fluttered upon the scene in the person of a dainty girl who stroked and caressed the frog; the

(Continued on next page)



HAROLD

BAUER

United States Tour

January 1 to May 20, 1908

Address business to Loudon Charlton, Carnegie Hall, New York
Mason & Hamlin Piano Used



KATHARINE GOODSON

THE ENGLISH PIANIST

SOLOIST WITH: The New York Philharmonic Orchestra
The Theodore Thomas Orchestra
The Boston Symphony Orchestra
The Philadelphia Orchestra
The Hartford Philharmonic Orchestra
The St. Louis Orchestra
The St. Paul Symphony Orchestra
The New Haven Orchestra, etc., etc., etc.
The Minneapolis Orchestra
The New York Young People's Symphony Orchestra

A few available dates still open.

HENRY L. MASON, 492 Boylston St., Boston

SCHUMANN-HEINK

Personal Address: . . . Box 24, SINGAC, N. J.

DIRECTION

HENRY WOLFSOHN, 131 E. 17th St., New York City

"MUSIC PICTURES" IN CHICAGO

(Continued from page 3)



MRS. SOLOMAN STURGES
In the Greek Tableau



MRS. FRANCES TAYLOR
As One of the Italian Maidens

graceful action of both, on the part of the girl and the ambling of the animal, being admirably simulated. Finally the frog resents her protestations of affection, and the little moth flies into its fountain dissolved in tears and the frog lumbers away into the shrubbery.

Joseph Lindon Smith, who is the producer of the fête and the author of the scenario, doubled in the rôle of the crouching frog and the lively dancing *Jack Frost*, and proved himself an artist in all issues.

Edward Burlingame Hill, of Boston, furnished the music for this quaint fantasia. There are many murmurs for the forest song of "Siegfried's"; the massive march of the giants from "Rheingold"; the lumbering movements of Fafner, the dragon, and many other Wagnerian idioms found skilful interpolation in Mr. Hill's clever score, which had enough originality and interest of its own to be very effective and appropriate for the occasion it accompanied.

The aggregate proceeds of the two performances netted nearly \$14,000, and as the expenses for scenery, property and costumes, as well as incidentals of production, cost nearly \$3,000, the fund will be benefited almost \$11,000 as a starter. It is probable that these entertainments hereafter will be annual

features; certainly if such a sum of money could be secured, it would attract attention and other benefices might be added, so that the invalid fund would provide for immediate needs and dire necessities of deserving musicians. C. E. N.

Sickesz Delights the President

WASHINGTON, D. C., Jan. 13.—President Roosevelt was highly pleased and entertained by the recital of Jan Sickesz, the Dutch pianist, given at the White House on Saturday. Only a small company of friends were invited to hear the artist, who rendered a program which displayed his technique and temperament. While in Washington Jan Sickesz was the guest of Henry Peter Renouf Holt, of Florence Court. W. H.

The first song recital in a series to be given by advanced pupils of the Howe-Fabri Vocal School, of Boston, took place at the studios in the Pierce Building last Monday evening. The recital was given by Anna Rein, soprano, assisted by Amelia Langguth, pianist, and Rudolph Elie, cornetist. Miss Rein sang Ardit's "Parla," a group of flower songs, two Italian songs and Handel's "Let the Bright

Seraphim." Miss Rein has a pleasing voice and sang with much musical intelligence. Another recital in this series will be given February 2 by Edna Felch in Woburn, Mass.

SCHUMANN-HEINK GIVES ANOTHER CHICAGO RECITAL

Third Sunday Afternoon Appearance in Windy City Draws Large Audience

CHICAGO, Jan. 13.—There is no doubt about the personal popularity of Mme. Schumann-Heink in Chicago. Her third great recital under the auspices of F. Wight Neumann, Sunday afternoon in Orchestra Hall attracted a large audience in spite of a blizzard currently prevailing in the city limits. Her program, as usual, was long, varied and comprehensive, and she was also, as usual, in good voice, in the best of spirits and gracious in disclosing all the artistic excellences for which her work has been noted as a concert artist.

She opened her program with a rarely sung aria from Weber's "Euryanthe," giving its dramatic force with truth and sincerity. Following came a series of four songs by Schubert, of which "Die Junge Nonne" was most important in its dramatic denouement. However, her singing of the German *lied* is always exceptionally interesting and instructive. Following these, which of course were prefaced by encore, came three songs of Schumann, including "Der Arme Peter," as a dramatic denouement. She also essayed to give a trio of songs in English, including a lullaby by Carrie Jacobs Bond, and Chadwick's "Danza," which was repeated. She gave a group of six Hungarian songs by Brahms in a way that satisfied the critically musical; and as a finale she gave three Hungarian folk-songs whose composer was carefully set down on the program as "Unknown." C. E. N.

POHLIG IN WASHINGTON

Program of Wagner Numbers Given by Philadelphia Orchestra

WASHINGTON, D. C., Jan. 15.—The program rendered yesterday afternoon at the New National Theatre by the Philadelphia Orchestra consisted entirely of the works of Richard Wagner. Carl Pohlig, the conductor, has won the appreciation of Washington music-lovers and the same enthusiasm was noted in this concert that has characterized his previous performances.

The entire program was as follows: Overture, "Flying Dutchman"; "Siegfried Idyll," March Funere from "Gotterdammerung," Vorspiel, and ending ("Isolde's Liebestod") from "Tristan and Isolde," and Vorspiel from "Die Meistersinger." W. H.

CECILIA WINTER SINGS IN BROOKLYN CONCERT

Popular Contralto Gives an Attractive List of Songs with Other Noted Artists

At a concert given last week under the auspices of the Brooklyn Institute, Cecilia Winter, contralto, sang with musicianly feeling five solo numbers, not including an encore. Her voice is remarkably rich and full, well cultivated and powerful as well as sweet. Two songs by MacDowell, "The Sea" and "What Said the Lily Fair," were given with especially fine interpretation, while the more ambitious songs, "O Joy of Youth," by Van der Stucken and "All the World Wakes To-day," by Edward German, brought out long applause. The singing of five other solos by Miss Winter, with Albert Rosenthal's cello accompanying, was a popular feature of the concert. Most distinguished was the "Oh, That We Two Were Maying," music by Nevin; it was so tear-compelling that the audience demanded and obtained a repetition of it. Massenet's "Elegie" was well given, but with the tempo quite too much accelerated. Tschaiowsky's "Nur wer die Sehnsucht Kennt" (Only He Who Longing Knows) was sung in noble style, as was "The Magic Song," Meyer-Helmund. Francis Rogers and Miss Winter sang at the close Mendelssohn's old-time "I Would That My Love," that has not been heard at an Institute concert in twenty years, which brought memories to the elders in the audience. "It Was a Lover and His Lass," by Walthew, was sung with spirit and finish by the two singers.

BOSTONIANS IN NEW BEDFORD

Fine Concert Given by Nina Fletcher, Frank Weaver and Giuseppe Picco

NEW BEDFORD, MASS., Jan. 13.—Odd Fellows Hall was filled to the doors on the occasion of a concert last week by Nina Fletcher, violinist; Frank Vigneron Weaver, pianist, and Giuseppe Picco, baritone. Alice G. Anthony was the accompanist.

Mr. Weaver played Wagner-Brassin's "Feurzauber" from "Die Walkure," Schuett's "Etude Mignon," D major; Staub's "Sous Bois"; Saint-Saëns's "Song Without Words," B minor; Faure's "Impromptu," F minor, op. 31, Chopin's "Polonaise," A flat major, op. 53, and Chopin's "Nocturne," G minor, op. 37, No. 1.

Signor Picco sang Isidore de Lara's "Farewell Rondel," Tschaiowsky's "Serenade de Don Juan," Leoncavallo's Prologue to "Pagliacci."

Miss Fletcher played Corelli's "La Folio," Rubinstein-Wieniawski's "Romanze" and Debussy's "Arabesque." D. L. L.

SOLE
MNGT.

WALTER R.

ANDERSON

5 W. 38th St.
New York

Phone 349-38th
Cable
Cisum, N. Y.

FRANK CROXTON **CECIL JAMES** **CLARK WILSON** **GENEVIEVE WHEAT** **REINALD Werrenrath**
BASSO TENOR SOPRANO CONTRALTO BARYTONE

HAMLIN

Personal Address: 5526 Woodlawn Ave., Chicago

AMERICAN TOUR

September to June

Address Exclusive Agents:

HAENSEL & JONES, 542 Fifth Ave., N. Y.

EDNA RICHOLSON Pianiste

STEINWAY PIANO USED

Management The Dustan Collins Musical Agency, Auditorium Bldg., CHICAGO

EMILIANO RENAUD
PIANIST
THE INDIANAPOLIS CONSERVATORY OF MUSIC
INDIANAPOLIS, IND.

Steinway & Sons
Present
The Eminent Pianist

ERNEST SCHELLING ADDRESS
Ernest Urchs
STEINWAY HALL
NEW YORK

STEINWAY PIANO USED

AMERICAN INSTITUTE OF APPLIED MUSIC
(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th St., NEW YORK CITY

22nd Year begins Monday, September 30th, 1907

EDGAR O. SILVER, President

THE FACULTY AND EXAMINERS:

William Mason
Albert Ross Parsons
Harry Rowe Shelley
Paul Savage
Paul Ambrose
H. Rawlings Baker

Herwegh von Ende
Moses Altschuler
Kate S. Chittenden
William F. Sherman
Geo. Coleman Gow
McCall Lanham

Mary Fidelia Burt
Adrienne Remenyi von Ende
Fannie Greene
Daniel Gregory Mason

Send for Circulars and Catalogues.

KATE S. CHITTENDEN, Dean of the Faculty

H HUMPHRIES VOICE SPECIALIST
Teacher of the Art of Singing
Correct Breathing, Voice Production and Interpretation.

226 West 78th St., NEW YORK

ANDRÉ BENOIST PIANIST, COACH, ACCOMPANIST
With Thibaud, Kreisler, Marteau, Gerardy, Eames, Blauvelt, Campanari, Bispham, etc. Phone, 457-79th St.

Management of HENRY WOLFSOHN, or Address: Clement Court, 99th St. and Madison Ave.

VICTOR HARRIS TEACHER OF SINGING
Studio: THE ALPINE, 65 W. 33d St.
Telephone: 6120 38th NEW YORK

MME. LUISA TETRAZZINI'S ARRIVAL CAUSES A STIR

Famous Singer Tells Newspaper Men She Hopes to Become as Popular in New York as She Was in London. Has Captivating Personality That Won Those Who Met Her at Pier.

Mme. Luisa Tetrazzini, whose singing has caused a furore in London and who was engaged by Oscar Hammerstein, at a great expense, to take the place made vacant by Mme. Melba's inability to come here this season, arrived in New York last Saturday to begin her engagement at the Manhattan Opera House. She was driven immediately to the Hotel Knickerbocker, where she received representatives of the newspapers.

She had put off her traveling costume and appeared in a charming afternoon gown. She is plump, but looks exceedingly young with her tawny hair and hazel eyes. By her side sat her sister, Mme. Campanini, who has been a dramatic soprano. Mme. Adèle Watson translated the new prima donna's sentiments, uttered in various Continental tongues, to those present. Hovering over the assembly was Signor Brignoli, who was fortunate enough to get the singer to sing here this year. Since she signed the contract he has never left her for any extended period.

"This Mr. Hammerstein, he is so persistent," smiled the prima donna, whose speaking voice is very high. "He sent Mr. Brignoli to me and wanted me to come this year, and I said, 'No, I cannot.' He said, 'You must,' and so it went. He must have got his way finally, for here I am.

"As a matter of fact, I am glad to be here and to appear in New York. I shall sing besides 'Traviata,' 'The Barber of Seville,' 'Rigoletto,' and 'Lucia.' 'Lucia' is my favorite rôle. Besides these it is possible that I may be heard in 'Sonnambula' and 'Dinorah.' I am engaged for fifteen performances



This Distinguished Coloratura Soprano Arrived in New York Saturday and Began Her Engagement at the Manhattan Opera House on Wednesday Evening.

me. He reminds me of my papa. He has patted me on the back. I have been told that he wears funny hats, but as for me I like his hat. It seems to suit his face. I am sure we shall get along splendidly together."

William Hoster, writing in the *American*, says of her: "The Tetrazzini is wonderful. She scored an instantaneous hit at the French line pier without singing a note. She has a personality that captures one off-hand, and a temperament that is magical. Not particularly artistic temperament, understand, for in this lies one of the chief charms of the famous

singer. It is a natural, human temperament—free from all affectation. The Tetrazzini is just a splendid type of healthy woman with fun-loving eyes, a round, jovial face and a sense of humor."

"The Tetrazzini kiss has come to town," was the way several New York papers referred to the greeting between the famous Luisa and her sister, Mme. Eva Campanini, at the pier of *La Lorraine*. The kiss is described further as "long, loving, passionate, explosive, thrice repeated, with ten encores later for the benefit of the photographers."

ROYAL WELCOME FOR CONTRALTO IN ST. PAUL

Mme. Schumann-Heink the Soloist at Third of Symphony Concerts Under Conductor Emanuel

ST. PAUL, MINN., Jan. 13.—Mme. Schumann-Heink was the soloist at the third of the St. Paul Symphony Orchestra's concerts Friday night in the Auditorium. The audience was the largest of the season and enthusiasm reached a feverish height.

The contralto sang the "Vitellia" Recitative and Aria from Mozart's "Titus," and the "Adriano" Recitative and Aria from Wagner's "Rienzi." As encores she sang "My Heart at Thy Sweet Voice," from "Samson and Delilah" and a "Bolero" by Ardit, but even that failed to satisfy the audience and the singer appeared as many as a dozen times to bow her acknowledgment. Three times Conductor Emanuel mounted the stand and gave the signal for the orchestra to proceed with the closing number before the applause was sufficiently quieted to allow them to do so.

The symphony presented was the "Unfinished" by Schubert, which was given a sincere and graceful rendering. Other numbers were the Prelude to "Hansel and Gretel" by Humperdinck, the Symphonic Poem "Le Rouet d'Omphale" and Liszt's "Mephisto Waltz."

The only disappointment of the evening was that no one of Mme. Schumann-Heink's numbers called for the appearance of her accompanist, Mrs. Frank Hoffmann, the St. Paul pianist now associated with the singer. F. L. C. B.

Damrosch Orchestra in Washington

WASHINGTON, D. C., Jan. 13.—The New York Symphony Orchestra, under the direction of Walter Damrosch, was warmly welcomed last evening. There was a large attendance and the program was as follows: Symphony No. 5, Tchaikowsky; Romance for Violin, in F (Beethoven), David Mannes; suite No. 1 from "Peer Gynt," Grieg; prize song from "Die Meistersinger," Wagner; prelude to "Die Meistersinger," Wagner; "Hungarian Rhapsody No. 1," Liszt. W. H.

CONCERTS BY PEOPLE'S SYMPHONY ORCHESTRA

Director Arens Presents Entertaining Program of Beethoven, Schubert and Wagner Numbers

The second of the People's Symphony Concerts was given on the evening of Friday, January 11, in Carnegie Hall, having been preceded by a performance the evening before in Cooper Union. The audience was nearly as great as the seating capacity of the hall, and the program showed that Director Franz Arens appreciates that there is now a well-defined standard of taste in his audience, a liking of the classical, and, to a certain extent, of the modern.

The offerings, preceded by Mr. Arens's very lucid "Explanation," were Beethoven's "Coriolanus" overture, Schubert's C major symphony, Wagner's "Rienzi" overture and *Adriano's* air from the same opera, sung well by Mme. Gertrude May Stein-Bailey.

Mr. Arens, as ever, showed in his readings that he is a cultivated musician and evoked from his orchestra what might be expected under careful and intelligent hands. He is, obviously, thoroughly familiar with everything he essays.

The best all-round work of the evening was done in the "Rienzi" overture, which was full of warmth and brilliancy.

EAST TO HEAR BIG WESTERN ORCHESTRA

Seattle Symphony Players Under Michael Kegrize Planning a Tour of the Country

SEATTLE, WASH., Jan. 10.—Arrangements are under way for a Spring and Summer tour of the Seattle Symphony Orchestra, sixty pieces, Michael Kegrize, conductor, to cover the entire country. This orchestra has gained so much in public favor during the opening of its first season that Mr. Kegrize, who is well known throughout the East, feels confident the tour will be a great success.

The popular concerts of the Seattle Orchestra are becoming popular in fact, if the increased attendance last Sunday is an index. The audience was larger than that of any previous Sunday afternoon.

The first number was the overture to Racine's "Phedre," by Massenet. The unions, both of the brass and string divisions, in this overture are particularly impressive.

The three dances from Henry VIII. are light, but bright and simple in their musical construction and pulsatingly rhythmical. The Handel "Largo" had to be repeated. The violin solo was played by Mr. Marquardt and Mrs. Marquardt was at the harp.

Of the other lighter numbers the Lacombe "Serenade" was particularly good and was well worth the encore given. Its beauty is largely in the contrasted oboe and string passages with the flute interlude.

The last and greatest number was the "Coronation March" from "Le Prophete," by Meyerbeer, a composition essentially German, however, despite its French name, the environment under which it was written and the early influence of Vienna and Italy on the author's style. It is gorgeous in its instrumentation, stately in rhythm and altogether a fitting setting to the pageant it accompanies and a stirring prelude to the dramatic scene when *Fides* claims the prophet as her son and *John* disavows her. The march was played with great power and splendid accentuation of its rhythmic movement.

Organist Edgar Priest Married

WASHINGTON, D. C., Jan. 13.—Mr. and Mrs. Richard W. Morgan announce the marriage of their daughter Edith to Edgar Priest, organist of St. Paul's Episcopal Church, which took place January 6. W. H.

The first of the London Ballad Concerts of the new year brought together Raoul Pugno, the French pianist; Franz von Vecsey, the Hungarian boy violinist, and a group of singers that included Plunket Greene, John McCormack, Evangeline Florence and Alys Bateman.

Albert Rosenthal, the young 'cellist who has made such a favorable impression under Loudon Charlton's direction, is to play in Buffalo on February 10. Rosenthal's appearance will be under the auspices of the Orpheus Club.



Cartoonist Hy. Mayer, in the New York "Times," Gives an Idea of the Impression Made by Mme. Tetrazzini During Her First Week in New York.

—and then, well, if I am a success I may sing more."

The singer went on to describe her success in London. "Naturally I hope to repeat my success here," she said. "It is the first time that I have sung in New York, although I have appeared in South America and even San Francisco, but I am making my bow to the public here, and I hope that the public will like me.

"I saw Mr. Hammerstein this morning. Such a charming man. He is like a papa to

SHERWOOD MUSIC SCHOOL

Fine Arts Building, CHICAGO

Faculty includes William H. Sherwood, Director; Georgia Kober, Eleanor Sherwood, Bertha Stevens, Francis Moore, Edith Bane, Amanda McDonald, Arthur Beresford, Shirley Gandell, Grace Nelson Stensland, Elaine De Sellem, Daniel Frotheroe, Joseph Chapok, Walter Keller, Enrico Tramonti, Mme. Ida Ellen Servon and others. Mr. Sherwood's Interpretation Classes a Feature. Address MR. SHERWOOD for CONCERT and LECTURE-RECITAL Dates.

Steinway & Sons
Present
The Eminent Pianist

RICHARD BUHLIG

STEINWAY PIANO USED

ADDRESS
Ernest Urchs
STEINWAY HALL
NEW YORK

DANIEL FROHMAN PRESENTS



KNABE PIANO USED

JAN KUBELIK

American Tour 1907-1908.

H. C. SNOW, Business Manager, 1225 Broadway, New York.

The Seattle Symphony Orchestra

MICHAEL KEGRIZE, Director

Address Communications to P. O. BOX 337, SEATTLE, WASH.

CHARLES W. CLARK IN SONG RECITAL

American Baritone Appears Before
Large Audience in Mendelssohn Hall, New York

Charles W. Clark, the American baritone, who has returned to this country on a Winter tour, gave a recital of songs in Mendelssohn Hall, New York, Saturday afternoon.

The program was as follows: "Die Mainacht," "Auf dem Kirchhofe" and "Ver-rath," by Brahms; Schubert's "Das Bild," "Standchen" and "Aufenthalt"; Marty's "Toast," Fauré's "Adieu," Duparc's "L'in- vitation au Voyage" and "La Vague et la Cloche"; Handel's "Where'er You Walk," Purcell's "Ah! How Pleasant 'Tis to Love" and "I'll Sail Upon the Dog Star," and Leveridge's "When Dull Care," Dvorak's "Zigeunermelodie," "Song from Omar Khayyam," and "Lady Spring," by Victor Harris; Fairchild's "Grief Song," Ham- mond's "Ballad of the Bony Fiddler," Fer- rari's "Joy" and Walter Rummel's "Ecstasy."

The audience was large and found much in Mr. Clark's program and singing to enjoy. His voice is of a particularly agreeable quality and he controls it skillfully. But it is as an interpreter that Mr. Clark attracts especial attention, for in this art he commands a position among the leading American song inter- preters of the day. His work revealed a complete understanding of the inner signifi- cance of his songs; the manner in which he gave expression to this poetic feeling caused his work to rise far above the level of merely beautiful delivery of vocal phrases.

"Danny Deever" was given as an encore after "When Dull Care," and Hammond's "Ballad of the Bony Fiddler" had to be re- peated. At the close of the program Mr. Clark added "L'heure exquise."

Jules Wertheim was the accompanist.

Emma Thursby's Reception

The second of Emma Thursby's musical receptions for this season took place at her Gramercy Park apartments January 10. Reba Cornell Emory, Grace M. Kerns,

Mildred Howson, Anita de Soria and Eleanor Altman. Among those present were: Mr. and Mrs. George E. Wade, of England; Mrs. Edward T. Bartlett, Mrs. Charles Judson Gould, Miss Coolidge, Mrs. Charles Minot Sheafe, Jr., Amy Grant, Miss Costello, Elsie Tilford, Mrs. Livor, Mrs. Ludlow Smith, Isabel Nelson Smith, Dr. Lumholtz, Miss Howells, General and Mrs. Stewart L. Wood- ford, Miss Woodford, Miss Maynard, Mr. and Mrs. Frank A. Howson, Mrs. William Dela- van Baldwin, Mrs. Henry James Cullen, Jr., Mrs. E. Frank Coe, Emily Bauer, Mrs. Oliver Wells and Mr. and Mrs. Henry L. Harrison.

"POPULAR ITALIAN FOLK SONGS"

Prof. Fabri, of Boston, Gives Interesting
Lecture in New Haven, Conn.

NEW HAVEN, CONN., Jan. 13.—A most interesting lecture recital was given last Wednesday evening before the Circolo Italiano of this city by G. Lo Giudice Fabri, Ph.D., LL.D., assisted by Mrs. Emma Howe-Fabri, both of Boston. The subject was "Popular Italian Folk Songs." Sig. Fabri spoke in Italian and the musical illustrations were given by Mrs. Fabri.

Mrs. Fabri sang selections by writers who have lived as far back as 1615. The selections were from Salvatore, Rosa, Pergolesi, Bellini, anonymous songs from Venetian origin, Mer- cadante, Collran and Scelsi. The last- named writer was at one time Mrs. Fabri's teacher. He is the husband of Fanny Rubini.

There was a large attendance, including many of the Yale faculty and many of New Haven's society people. The lecture was thoroughly enjoyable. Prof. and Mrs. Fabri conduct the Howe-Fabri Vocal School in Boston.

A Students' Recital was given at the American Institute of Applied Music on Fri- day evening, January 10. The program was as follows: "Harp Sounds," Mayer, by Sophie White; "Theme and Variations," Gaynor, a cello solo, Dorothy Simmons; "French Serenade," Grieg, by Effie Bethel; Toccata in G, Bach, by Winifred White; "Humoresque," Dvorak, by Bessie Van Bonnel; "Passefied, Fifth English Suite," Bach, by Kate Powis; Prelude, op. 104, No. 2, Mendelssohn, by Daisy Sartain; "Romance," Tchaikowsky, by Reta Ross; "Barcarolle Militaire," Rein- hold, by Lester Field; "Silhouette," Dvorak, and Prelude, Rubinstein, by Mrs. Mildred Loomis.

BIG AUDIENCES THE RULE IN CINCINNATI

Financial Flurry Does Not Affect
Music Business—News of
the Week

CINCINNATI, Jan. 13.—If the financial flurry is affecting the musical business, it is scarcely noticeable in Cincinnati, for with a few exceptions musical affairs are being well patronized. On Saturday night of last week Mr. Paderewski was greeted by a large audi- ence in Music Hall.

On Friday afternoon and Saturday evening the Cincinnati Symphony Orchestra Asso- ciation presented to New York Symphony Orchestra, Walter Damrosch, conducting, and Fritz Kreisler as soloist.

Sunday afternoon the United Singers of Cincinnati, composed of 250 male voices under the direction of Louis Ehrgott, assisted by John C. Weber's Band, were heard in Music Hall. The soloist was Blanche Mehaffey, soprano. On January 16 Francis MacMillen and his company comes for a recital in Music Hall, and on the same evening a program of modern ensemble compositions will be given in Conservatory Hall by Hans Richard, pianist; Bernard Sturm, violinist; Julius Sturm, cellist, and Walter G. Werner, viola.

On the following evening, January 17, the comic opera "Erminie" will be given by the Polyphonic Club, of Covington, under the direction of Prof. Graninger.

On January 15 a recital will be given in the Odeon by the following artists: Louis Victor Saar, pianist; Mrs. Gisela L. Weber, violinist; Emil Knoepke, cellist; Harry Rupert Carr, tenor, and Joseph O'Meara, assisted by Mr. Saas, will present "Enoch Arden."

Several Cincinnati singers were fortunate in winning prizes at the Eisteddfod held in Columbus on New Year's Day. Under the direction of Alfred Hartzell the Cincinnati Ladies' Choral Club was awarded first prize of \$250 and a gold medal. Eleanor Bain, alto, was awarded three prizes; Mrs. C. S.

Bennett, soprano, two; Howard S. Barnett, bass, two, and W. D. Evans, tenor, one. George H. Wilson, business manager of the Cincinnati May Festival, was in the city last week and during his stay preliminary an- nouncements of the May Festival Association were issued.

It is expected that the 1908 May Festival will be the most satisfactory in the history of of the Festival Association, and every effort is being made to make it a complete success. The officers of the Festival Association are: Lawrence Maxwell, Jr., president; William Cooper Proctor, vice-president; Frank R. Ellis, secretary; J. G. Schmidlapp, Charles P. Taft, Frank B. Wiborg, Alexander McDonald, Louis J. Hauck, Julius Fleischmann; treas- urer, H. T. Loomis. F. E. E.

WILLIAM H. LEE'S MUSICALE

Many Pupils of New York Teacher of Sing-
ing Give Program

At a recital of William H. Lee's pupils, on Thursday of last week, Frances Van Veen sang *Michael's* Aria from "Carmen"; "Cara Nome," from "Rigoletto"; Nevin's "Twas April," and "La Fille de Cadiz." Lee Leventritt, baritone, sang several numbers with great success, accompanied by his sister, Olivia Leventritt, also a pupil of Mr. Lee. C. H. Scofield, of Chicago, bass; H. A. Jocelin, of New York, tenor; Olga Strauss, mezzo soprano, of Toronto; Josie Isaacs, of Brook- lyn; Sarah Goldstein, mezzo soprano, from Montreal, and William C. McCann, of New York, contributed to the program. Mr. Lee himself also sang effectively Allittsens's "Spring, My Dear, Is No Longer Spring," and Linden's "Where the Abana Flows." George and William Bauer were the accompanists, and there were extra numbers by Mr. Lee's two sons, soloists at the Church of the Heavenly Rest, Vaustan and Raymond Lee. The former sang "The Dove," by Ronald, and the latter "Jerusalem," from "St. Paul," and "Could I Love Thee More," by Read Miller.

Schumann-Heink in Opera Next Week

It is probable that Mme. Schumann-Heink will make her debut next week at the Man- hattan Opera House as *Asucena* in "Il Trova- tore." The contralto will sing in German, while the rest of the cast will sing in Italian. Monday has been set for her first appearance, unless she is unable to reach the city.

Last Season in America



**RUDOLPH
GANZ**

THE
Distinguished
Swiss Pianist

Soloist of the Leading Orchestras
and the Kneisel Quartet

Opening Concert—BOSTON SYMPHONY Oct. 18 and 19

For Open Dates and Terms, Address

F. WIGHT NEUMANN, Sole Representative
AUDITORIUM BUILDING, CHICAGO, ILL.

Mason & Hamlin Piano Used

Steinway & Sons

Present

The Eminent Pianist

**MCGILL UNIVERSITY
CONSERVATORIUM OF MUSIC**

DIRECTOR: H. C. PERRIN, Mus. Doc.
VICE-DIRECTOR: Clara Lichtenstein
Piano, Violin, Cello, Singing, etc. Free instruc-
tion in theory, harmony, counterpoint, composi-
tion. Courses leading to degrees of McGill Uni-
versity. Catalogue sent on application to Secretary.

Steinway & Sons

Present

The Eminent Pianist

BLOOMFIELD ZEISLER

STEINWAY PIANO USED

E.
PRESSON

MILLER

VOICE CULTURE
Thorough instruction in all branches of the Art
of singing. ABLE ASSISTANTS.
Summer Term: Special advantages to Teachers
Suite 1015 CARNEGIE HALL, New York
Telephone 1330 COLUMBUS

AVERILL

BARITONE
Instruction in the ART OF SINGING
220 West 59th Street Phone 1097 Columbus New York

ERNEST HUTCHESON

STEINWAY PIANO USED

ADDRESS
Ernest Urchs
STEINWAY HALL
NEW YORK

Thirteenth Season **HENRY W. SAVAGE'S** 1907-8
NEW ENGLISH GRAND OPERA
Producing Exclusively in Leading American Cities
PUCCINI'S JAPANESE GRAND OPERA TRIUMPH

"MADAM BUTTERFLY"

TRIPLE CAST & SYMPHONY ORCHESTRA & GRAND OPERA CHORUS

ED W. JOHNSON TENOR

Management
Henry Wolfson, 131 E. 17 St., N. Y. C.

GIUSEPPE

CAMPANARI

(Leading Baritone Metropolitan Opera)

Concerts and Song Recitals Address: HENRY WOLFSON 131 East 17th St., N. Y.



Charles W. Clark

IN THE UNITED STATES

September, 1907, to February, 1908

TOUR NOW BOOKING

THE MASON & HAMLIN PIANO USED

Loudon Charlton, Mgr., Carnegie Hall, NEW YORK CITY

ELEANOR McLELLAN

Successor to

H. HOWARD BROWN

Louise ORMSBY

TEACHER OF SINGING

33 WEST 67th STREET
Atelier Bldg. Phone 4225 Columbus
New York, N. Y.

SOPRANO Soloist,
Boston Festival Orchestra
and Worcester Festival
For dates and terms address
HAENSEL & JONES,
542 Fifth Avenue, New York

MAY MUKLE WITH THOMAS ORCHESTRA

Classics Predominate in Program
Given by Stock and His
Men in Chicago

CHICAGO, Jan. 13.—The Chicago Orchestra concluded to enter the new year right by giving the Classics a majority representation in their last program in Orchestra Hall. It harked back to the beginning of things musically with "Cherubine," John Sebastian Bach, and "Papa" Haydn, with final selections as a compromise, including d'Albert and Goldmark, not far afield, however, from the eminently sound things in the realm of music.

It was the first playing at these concerts of Bach's Brandenburg concertos after sixteen years' wanderings in the shadows of the Classics. These selections are difficult and delicate to play and have not been in demand by modern audiences; yet their beauties are manifold and indicate how exceedingly well the polyphonic character of our musical structure is founded.

The soloist of the day was May Mukle, the English 'cellist, who chose for her imitation d'Albert's Concerto in C major, a rarely beautiful composition, opulent in color and pervaded by dramatic feeling which she gave with not a little tonal richness. She is an instrumentalist of high attainments and her sex gives her an advantage for a pictorial air in performance that is pleasing. The emancipation of woman has been so complete that it leaves few surprises in this day—even in the artistic realm. The 'cello, by its very masculinity, has long been considered the avowed perquisite of man. Miss Mukle gave an admirable exposition of the d'Albert Concerto, her technique comparing favorably with other famous 'cellists. Despite the fact that the fair player had been seriously shaken up in a railroad accident, she made good with her work and won the enthusiastic approval of a critical audience. After numerous recalls to the stage she gave a Bach movement unaccompanied.

C. E. N.

Suit for Control of Child 'Cellist

Argument was heard on Tuesday in the Supreme Court, before Justice Davis, on an application for an injunction brought by Karl Griener, a 'cellist, to restrain Maurice Scholder from placing his daughter Helen under the instruction of another teacher in Europe. Griener maintains that he has a contract to teach the child for ten years. During that time she was to take lessons from no other teacher, was not to be taken out of the United States, or appear in public for money without his consent. The 'cellist declares, however, that the girl was frequently permitted to play in public without his consent.

Busy Times for Frank Ormsby

Frank Ormsby will sing in Lancaster, Pa., January 23, Niagara Falls, February 7, Chicago, February 17 and 18, and Boston, February 26. He was one of the "Messiah" soloists in Reading, Pa., on January 7, and sang in "The Golden Legend" in Salem, Mass., on January 9.

HAROLD BAUER TELLS HOW HE ACQUIRED TECHNIQUE

Maintains That Appeal of Music Is
Emotional Rather Than Intellectual,
However People May Be Affected by
His Playing—Too Much Jargon
Talked in Differentiating.

With the Schwab mansion across the street as an inspiration, Harold Bauer was practicing Debussy's "Pagodes" in the music room of a friend's home on West Seventy-fourth Street when I interrupted him to ask what novelties he is going to introduce to the American public on his present tour. The genial pianist has never looked more "fit" in his life, and he chatted about his work with all the wholehearted but well-tempered enthusiasm that is part of the secret of his hold upon the public's regard.

"Well, I have several things that I have not done before, though I am not sure whether they are absolute novelties here or not," he replied to my question. "One is a new work by Vincent d'Indy, called 'A Day in the Mountains,' which treats the relationship of piano and orchestra in a rather unconventional manner. I cannot say that d'Indy is necessarily my favorite among French composers, but he is, of course, one of the greatest and most interesting of them. The modern French composers are very remarkable. I am very much attracted to them and I have done a great deal for them, both in Europe and America.

"Claude Debussy is a most interesting man. I have just been playing his 'Estampes,' which I am going to play with the New York Symphony Orchestra. Here again you find the whole-tone scale that he uses in 'Pelléas et Mélisande,' and with what effect? Listen to this," and Mr. Bauer played the Chinese melody Debussy has so cleverly effected by means of the scale of whole tones, in his tone picture of pagodas, "isn't that characteristic? It may, or may not, be an old Chinese melody, but see how he has caught the typical atmosphere. And in the working out it is so appropriately descriptive. In 'Une Soirée dans Granade,' the second number of the series, he has been equally skilful in creating the characteristic Spanish atmosphere. The last, 'Jardins sous la pluie,' is just a reverie, it could be anywhere and mean anything you like. Coming back to the 'Pagodes,' I must say I have become very much interested in the music of the Chinese through it and have made a special study of their system of notation and stringed instruments. In their mode every note represents one of the signs of the Zodiac and still retains that significance with them."

A question as to his opinion of the English school of composers evoked a good-natured rebuke.

"I don't think one can speak of composers as a national school. It is only when art gets away from any particular nationality that it becomes great. Of course, there have been eminent composers of peculiarly national traits but their art was and is necessarily restricted. Grieg was the greatest and most brilliant example of such composers. But the greatest art must be universal. Few people would believe that Bach could have written a Hungarian rhapsody, for instance, but his genius was all-comprehensive. The noble



A HITHERTO UNPUBLISHED PORTRAIT
OF HAROLD BAUER

utterance that genius attained, however, removed it far above the limitations of any locality and made it universal in its significance and appeal."

The conversation was brought down to the subject of systematic practice. Mr. Bauer declared that he has always deplored the exaggerated drudgery at the piano so many students are taught to consider essential.

"I have found in my own experience that it is absolutely unnecessary. I was a violinist first, as you know, and the career of a pianist was, in a way, forced upon me after I was grown up. But I have never regretted the time spent with the violin—it taught me how to practice. When I realized that I was to become a pianist I held a consultation with myself. I had practically no piano technique and I realized that I had not time to go through years of merely mechanical work, so the question was, how to achieve the best results in a limited time? And in working out the solution of the problem I found that properly directed mental work away from the instrument reduced the amount of necessary mechanical practicing to a minimum. I made out my programs and picked out of every composition the passages that offered me the greatest difficulties. Upon analyzing these I found that in every such passage there was one special sticking-point, and that when once the right position of the hand for it was decided upon all the rest of the passage was simplified.

"This theory I have applied in my teaching with excellent results. Analyze the passage that seems to bristle with difficulties, pick out the most difficult spot—there is always one particularly refractory measure on which everything else hinges; master it, and the position of the hand then practically determines the position of the hand for the whole passage. I encourage my pupils to do as much work as possible away from the instrument, though, of course, that depends largely upon the student's capacity for mental concentration."

The distinction between the intellectual and emotional appeal of piano playing is in marked degree imaginary and, in any case, greatly exaggerated in this eminent artist's opinion.

"Some people call me an intellectual player, but I don't see how they can arbitrarily designate the appeal of music in that way," was his

Pianist Deplores Exaggerated Drudgery Generally Considered Necessary for Students—Recommends More Mental Work Away from Instrument and Less Mechanical Labor.

comment. "I am very glad if they derive intellectual pleasure from my playing, but to my mind the appeal of music is primarily and essentially emotional. Tone in itself appeals to the senses just as the color of a picture. Of course specific significance has been attached to certain combinations of tone through long custom. But, dear me, I could talk a whole lot of jargon on this subject, and nobody would be any the better off in the end. There is so much rubbish said about it. I could stand here and talk to you till you were blue in the face—then you'd have to get a doctor."

Incidentally, Mr. Bauer touched on the fact that piano playing induces but little muscular development, as compared with the violin, for instance, which requires a three-fold distortion of the left arm at shoulder, elbow and wrist. This abnormal position causes a one-sided development in the violinist, and disfigurements of the neck and "jowl," are not infrequent.

He also offered an explanation of the relationship of hair to piano playing.

"No one could possibly be a pianist without lots of hair," he laughed, and his eyes twinkled as he went on. "The effect of playing the piano is just the reverse of that of wind instruments. Haven't you noticed that horn players are always bald? That's because they blow the hair all out; the wind that doesn't go into the instrument goes out through the head, and, exit the hair! The pianist's physical motion is just the opposite. His fingers work out energy in the opposite direction, so to speak, which is conducive to a good growth of hair."

J. L. H.

SAMAROFF AT BAGBY MUSICALE

Pianist Associated with Caruso in Fashionable Concert at Waldorf-Astoria

Morris Bagby had Olga Samaroff, the pianist, and Enrico Caruso, in addition to Victor Herbert and his orchestra, as the artists for his regular Monday morning musicale at the Waldorf-Astoria this week, when the audience was unusually large.

Mr. Caruso sang six numbers and, as was to be expected, was received enthusiastically. Mme. Samaroff's contributions to the program gave equal pleasure, evoking demonstrations of the most genuine appreciation. She played numbers by Grieg, Liszt, Schumann and Gabriel Fauré. The soloists next Monday will be Fritz Kreisler, the violinist; Ada Sassoli, harpist, and Charles Gilibert, basso.

An instructive and interesting lecture was given recently by Percy S. Foster at the New York Avenue Presbyterian Church, Washington, D. C., before a meeting of the Christian Endeavorers of the District of Columbia, on Sacred Music. In this the origin of many of our hymns was told which threw a hitherto unknown light upon many of these songs which are heard every day. This lecture was illustrated by vocal selections by Mr. Foster.

INTERNATIONAL GRAND OPERA CO.

LEGRAND HOWLAND, Director

For terms and particulars address, DURYEA BENDEL, American Representative, 537 W. 121st St., New York City

offers exceptional opportunities for accomplished American Singers who desire an Operatic Debut in Europe

FAREWELL TOUR OF

VLADIMIR DE PACHMANN

The World Renowned Pianist

From Sept., 1907

To

June, 1908

BALDWIN

PIANO

USED

Direction:

Arnold Somlyo
Carnegie Hall
New York

FIRST AMERICAN TOUR OF THE FAMOUS FLONZALEY QUARTETTE

Taking Rank Among the Most Brilliant
of European Chamber Music Organizations

For Terms and Dates, address

LOUDON CHARLTON, - Carnegie Hall, - NEW YORK

GRAND OPERA PUPILS

Bréval, Ackté, Grandjean,
Guiraudon, Wynn, Borgo, etc.
Saléza, Gilibert, Salignac,
Vaguet, Beyle, Rousellière,
Renaud, etc.

A. GIRAUDET

VOICE Professor of the National Conservatoire de Paris OPERA
Formerly with the Institute of Musical Art of the City of New York, Dr. Frank Damrosch, Director.

STUDIO

Rue Eugene Manuel 20, Paris France

Applications can be made to
American Representative

239 West 22nd St., New York, N. Y.

LITEMANNS GIVE A CONCERT IN BOSTON

Well-Known Violinist and Soprano
Present Enjoyable Program
in Jordan Hall

BOSTON, Jan. 13.—Virginia Listemann, the talented young soprano, assisted by her father, Bernhard Listemann, violinist, and Ernest W. Harrison, accompanist, gave a concert in Jordan Hall Saturday afternoon. Miss Listemann sang the second air of Paris, "Spiagge amate, ove talora," from Gluck's "Paride ed Elena"; Weckerlin's "Menuet de Martini"; Spohr's Romanze, "Die Rose"; Grieg's "Ein Traum" and "Ein Schwan"; Leonora's air from Godard's dramatic symphony "Tasso"; "L'Amero," from Mozart's "Il re Pastore"; Chaminade's "Mon Coeur chante"; R. G. Clarke's "A Bowl of Roses," Mrs. Beach's "Ecstasy" and S. Bollinger's "Tell Me Where is Fancy Bred?" Mr. Listemann played the first movement from his brother Fritz Listemann's violin concerto (Ms.), Vieuxtemps's Fantasia on Slav Themes and Hubay's "Hungarian Scenes."

Miss Listemann and her father have lived for many years in Chicago and recently returned to Boston to make their home. Mr. Listemann is well known here from his long connection with music in this city, where he was at one time concert master of the Boston Symphony Orchestra and held other important positions in the musical life of the city.

This was Miss Listemann's first appearance in a concert program in this city, and she created a most favorable impression. Her voice is sweet and pure, her intonation is always true, and, as might be expected from her ancestry, she possesses musical intelligence of the highest order. She sang the entire program with uniform excellence, and both she and her father were warmly applauded. Miss Listemann will sing before the Chromatic Club, of Boston, this week.

Speaking of the concert, Philip Hale said in the Boston Herald:

Miss Listemann was heard to her advantage in Spohr's Romance, with its old-fashioned beauty, which she sang with true sentiment; in the songs by Grieg, which she interpreted with genuine and unexaggerated feeling, and in portions of Mozart's air. The feature of the final group was the unaffected interpretation of Mrs. Beach's song.

Miss Listemann has evidently a musical and an emotional nature.

Mr. Listemann, who is remembered here with pleasure and respect by many who recall his honorable work as violinist, concert master and conductor, was welcomed heartily. He often displayed his old-time facility and fire.

D. L. L.

MARGULIES TRIO CONCERT

Mendelssohn, Beethoven and Smetana
Chamber Music Given

The second concert of the Adele Margulies Trio took place in Mendelssohn Hall Tuesday evening. The audience was large, but not as large as it should have been. Miss Margulies and Messrs. Lichtenberg and Schulz were heard to good advantage, and there was ample evidence of the perfection attained by their long cooperation.

The program included Mendelssohn's trio in C minor, op. 66; Beethoven's sonata for violincello and piano in A, op. 69, and Smetana's trio in G minor, op. 15.

Especially fine was the performance of the Mendelssohn trio, which revealed an admirable balance and exquisite coloring throughout.

THE FRITZ SCHEEL MEMORIAL

Plaster Cast by Charles Grafly Completed and Brought to New York This
Week, for Casting the Bronze



Memorial Tablet to the Late Fritz Scheel

PHILADELPHIA, Jan. 14.—Charles Grafly, the well-known sculptor, has completed the plaster cast of the memorial to Fritz Scheel to be erected in the Academy of Music. It will be shipped to New York on Thursday for casting into bronze. This will take about five weeks and it is hoped that everything will be ready for the unveiling on March 13, the first anniversary of Scheel's death.

The completed memorial will be a most effective piece of work. The three-quarter length figure of the conductor is very nearly life size and is a speaking likeness of the man. It shows him, baton in hand, at the conductor's desk in an attitude familiar to all followers of the orchestra's concerts.

The figure is in fairly high relief and is modelled strongly and boldly.

The flat framework surrounding the decorative borders, and shown white in the accompanying photograph, will be of Negalla marble—black with streaks of white.

The memorial will be placed on the front wall of the foyer immediately to the right as one enters the central door. It will be diagonally opposite the memorial erected some years ago to Rudolph Hennig, the 'cellist.

The raising of the money for this memorial was, in many respects, an unusual bit of work. The idea originated with the Women's Committee of the orchestra and the fund was started with twenty-five cents contributed by a little girl. From this the contributions ranged in amount up to \$1,000. Altogether there were four hundred and twenty-four subscribers and the total of the fund reached \$6,272.70. Of this, \$5,000 is for the bronze and the rest for the burial lot and the mausoleum now being erected in West Laurel Hill.

The completion of this fund, which was only recently announced, was due to the untiring efforts of the committee of women headed by Mrs. W. W. Arnett as chairman. The others were: Mrs. Harold Ellis Yarnall, Mrs. Thomas K. Harrison, Mrs. S. B. Fleisher, Mrs. Frank H. Rosengarten, Mrs. William L. McLean, Mrs. John B. Miles, Miss Lea and Miss Anne Thompson. The movement was started last May and two sculptors were considered—Daniel Chester French and Augustus Saint-Gaudens. On the advice of Professor Van Dyke and Lorado Taft, the famous art experts, however, Charles Grafly was selected in preference to all others. He began work in June and has just completed his labors.

NEW YORK APPLAUDS CARREÑO IN RECITALS

Renowned Pianist Again Arouses
Enthusiasm at Carnegie
Hall

TERESA CARREÑO'S RECITAL, CARNEGIE
HALL, NEW YORK, JAN. 12. Program:

Sonata, Op. 53 ("Waldstein"), Beethoven; Preludes, Nos. 21 and 22, Nocturne, Op. 48, No. 1, Tarantelle, Op. 43, Barcarolle, Op. 60, Chopin; Symphonic Etudes, Op. 13, Schumann; Rhapsody, B Minor, Brahms; "Am Seegestade," Smetana; Etude de Concert, MacDowell.

Teresa Carreño followed up her New York appearances with the New York Symphony Orchestra and the Boston Symphony Orchestra with a recital in Carnegie Hall last Sunday afternoon, when the size of the audience, despite the orgy of rain and wind in which the weather indulged, was an eloquent tribute to the magnetic drawing powers of this pianist's art. There were many in the audience who had come from outside cities especially for the occasion, including a number of Boston admirers; there were, moreover, many of the artist's colleagues, the most conspicuous being Vladimir de Pachmann, who went through a series of ecstatic, facial and bodily contortions and punctuated the program with frequent cries of "Brava!"

Such demonstrations of enthusiasm as Mme. Carreño's playing evoked from all parts of the house is seldom witnessed even in Carnegie Hall. At the end of the program there were cheers, waving of handkerchiefs and other emphatic evidences of the audience's desire to have the length of the recital doubled. Among the extra numbers granted were the "Butterfly" and "Aeolian Harp" Etudes of Chopin, the artist's "Teresita" waltz and Liszt's Sixth Rhapsody, one of her old battle-horses and played with all the Carreño fire and abandon.

Mme. Carreño's art is so comprehensive, so complete, so masterful, that detailed reference to her treatment of the various items of her program seems superfluous. In nothing were the lofty poise and well-controlled emotional depth of her interpretations more imposingly illustrated than in the "Waldstein" Sonata and Schumann's Symphonic Etudes; while the tenderly sung prelude in B flat, the richly colored barcarolle, the brilliantly played Brahms Rhapsody, the furious speed at which the tarantelle was taken and the vivid reproduction of Smetana's tempestuous sea picture gave further evidences of her versatile command of tonal resources, her marvelous velocity and her temperamental vitality and breadth of sympathy.

The effective MacDowell Concert Etude formed a fitting finale to a well-balanced program.

It is expected that Mme. Carreño will again be heard in recital in New York after her return from her Western tour.

MR. BACHNER WITH KNEISELS

Boston Pianist the Quartet Soloist at
Cambridge, Mass., Concert

CAMBRIDGE, MASS., Jan. 13.—Louis Bachner, the pianist, was the assisting artist at the concert of the Kneisel Quartet in the Fogg Art Museum, in this city, this evening. The program included Bach's Quartet in G minor; Brahms's Trio for pianoforte, violin and 'cello in C minor, op. 101, and Beethoven's Quartet in C sharp minor.

The trio was particularly successful, and the audience gave the players five recalls. Mr. Bachner was the soloist with the Hoffman Quartet at a concert given at the St. Botolph Club last Sunday afternoon. The Kaun Trio, which was played recently by Mr. Bachner and members of the Hoffman Quartet at one of the regular Hoffman concerts, was played again, and was warmly received by the members of the club.

D. L. L.



Victor Red Seal records bring Caruso to your home

You may not be able to visit New York this season to hear Caruso but you can bring Caruso to your home. And you can also bring Calve, Dalmores, Eames, Gadski, Melba, Plancon and many other famous artists—the actual living voices on Victor Red Seal records.

What a splendid opportunity to round out your vocal studies by a course of "personal instruction" under the world's greatest singers.

Caruso records: 10-inch \$2, 12-inch \$3.

Any Victor dealer will gladly play for you the newest Red Seal records by Caruso and other famous operatic stars.

VICTOR TALKING MACHINE COMPANY, Camden, N. J.



Miss ELIZABETH NEIMETH PIANO TEACHER

Assistant
to

Dr. WILLIAM MASON

ADDRESS CARE OF

Dr. Mason, Steinway Hall, 109 East 14th Street, N. Y.

MUSICAL ACTIVITY AGAIN IN ST. LOUIS

**Paderewski in Darkened Theatre
Heard by Great Audience
—Other News Items**

ST. LOUIS, Mo., Jan. 13.—Professional and semiprofessional musicians are very active just now giving concerts and recitals in a public and half public way. The William John Halls, husband and wife, who have one of the successful music schools here, gave a song recital at the recent Music Teachers' Convention, comprising all the songs of oriental countries, Arabia, India, Japan, Egypt, and China and Persia. So excellent was this exposition of Eastern country songs that the Halls were asked to repeat the program under the auspices of the Union Musical Club last Saturday afternoon. The Union Musical is always on the alert for the best there is to bring before its members. It is a club with the "advance and progress" idea clearly established.

Charles Galloway, one of the leading organists of the West, gave another of his organ recitals in St. Peter's Episcopal Church, drawing an audience that completely filled the edifice.

Edwin Vail McIntyre is giving an interesting series of organ recitals at the Compton Hill Presbyterian Church, and James T. Quarles at the Lindell Avenue Methodist Episcopal Church is drawing big audiences by his recitals there.

Paderewski took more money away with him last week than ever before. Every seat at the Odeon was filled and just as many standing as the local fire law would allow. He ordered that a moderate twilight be maintained in that big house, and it was. Nobody could read a program and, therefore, there was no noise of fluttering pages.

For the first Morning Choral Club's concert which will be given to-morrow evening, we will have Fritz Kreisler, the violin virtuoso, who is as popular here as Paderewski. The Morning Choral's concert is to be followed by the regular Symphony Orchestra concert on Thursday, and then will come a series of minor semiprofessional affairs before the close of the week.

Mme. Olga Samaroff will pay us a visit January 25, after she has filled an engagement at the Bagby recital at the Waldorf-Astoria with Caruso and other artists of eminence. E. H.

LEAVING HER VOICE BEHIND HER



MME. TETRAZZINI MAKING GRAMOPHONE RECORDS

Shortly before her departure from London, Mme. Luisa Tetrazzini, the illustrious operatic singer, who arrived in New York last week, sang for gramophone records at the Gramophone Company's City Road premises. Mme. Tetrazzini was accompanied by an orchestra of twenty-five players, conducted by Percy Pitt. She sang for two hours, and successful records were taken of "Caro nome" from "Rigoletto," the Polacca from "Mignon," the Bell song from "Lakmé," and "Ah, fors è lui," from "La Traviata," where she finished on E in alt. The recording instrument was in charge of William Gaisberg, who has taken records of all the greatest singers of the present day.

Criticism As Is—!

(From the Belding, Mich., "Banner")

There was a good audience at the Congregational Church Tuesday evening to help out the high school entertainment given by Belle Ford Walton, and the good attendance helped it out wonderfully. Miss Walton is a fairly good looking girl when she is fixed up, and can play on quite a number of different instruments, both wind and string. She accompanied herself in song with more or less harmony

and expression, and responded to one or two encores. She also gave two or three recitations. Miss Walton gave notice that when she came here again she would give an entire change of program.

John Hyatt Brewer Reengaged

John Hyatt Brewer has been reengaged as the organist and music director of the Lafayette Avenue Presbyterian Church, Brooklyn, for the twenty-seventh consecutive year.

TWO CONCERTS FOR BUFFALO AUDIENCES

**Damrosch's Orchestra Provides One
and Philharmonic Chorus
the Other**

BUFFALO, Jan. 13.—A Convention Hall audience heard the New York Symphony Orchestra, under Walter Damrosch, with Mme. de Cisneros as soloist last week. The program opened with Dvorak's Carnival overture, and followed by the inspiring D minor Symphony by Schumann, which unfortunately for many years had not been heard here. Instead of Hugo Wolf's Italian Serenade, first announced (has Buffalo a reputation of not being able to digest such music?), two movements of Gounod's Little Symphony for wind instruments were substituted. Mr. Damrosch as conductor of these Wagner numbers was at his best: Overture from "Rienzi," "Sounds of the Forest," from "Siegfried," and the love music from "Tristan and Isolde," while in the last-mentioned Mme. de Cisneros sang with good effect "Brangaene's Call." The singer's other numbers were the Aria from the "Prophet," "O Prêtre de Baal" and Adriano's Air from "Rienzi," after which she was recalled several times.

Another enjoyable concert was given by the Buffalo Philharmonic Chorus under Andrew T. Webster's direction on January 6, with the assistance of Mme. Schumann-Heink. The chorus numbers were: "Earl Haldan's Daughter," by Goodhart; the Scotch melody, "Charlie Is My Darling"; West's "Hide Me Under the Shadow of Thy Wings," and "God Is My Shepherd," by Spohr for chorus and quartet, consisting of Miss McClelland, Mrs. Griffin, Mr. Watkins and Mr. Tanner.

Mme. Schumann-Heink was warmly welcomed and again showed her versatility of style in compositions by Handel, Raff and Liddle. The Aria from "Rinaldo" was sung splendidly and with deep feeling. There was also a group of two love songs by Loewe, Mendelssohn and some Hungarian folksongs, and a last group of songs by Nevin, Chadwick, Ella M. Smith, Carrie Jacobs Bond and Rudolph Ganz which called forth such outbursts of applause that the great artist had to repeat Chadwick's "Danza" and add as encore "Il Segreto" from "Lucrezia Borgia." Except some organ accompaniments in the first group by Mr. Gomph, Mme. Schumann-Heink was excellently and most musically accompanied at the piano by Mme. Katherine Hoffman. B. Forbes was the accompanist for the chorus. M. B.

SING BY NOTE!!

"SELF HELP" will teach you. Contains new ideas never before published, simplifying time and tune of songs and exercises in a remarkable way. Vocal Teachers: Your pupils need it. \$1.25 postpaid. MAY TEASDALE VOCAL STUDIO Savannah, Ga.



JAN SICKESZ

THE DUTCH PIANIST

First American Tour. Ohio, Indiana, Illinois and Iowa
JANUARY 12th to FEBRUARY 10th

Address LEWIS H. CLEMENT, 139 Fifth Ave., New York Mason & Hamlin Piano used

HELEN MCGREW SOPRANO

SOLOIST ST. BARTHOLOMEW'S CHURCH
NEW YORK CITY
ORATORIO--CONCERTS--RECITALS
8 East 45th St. Telephone 6205-38th

Mme. Anna E. ZIEGLER

TEACHER AND INTERPRETER OF THE
ART OF SINGING
SPECIAL TEACHER'S COURSE
Phone: 1500-J Columbus 163 West 49th St.



PEOPLE'S SYMPHONY CONCERTS
Carnegie (30, 35, 25 and 15 cts.), Cooper
All tickets sold at Office, 32 Union Sq. E.
Full Orchestra—F. X. ARENS, Musical Director
(Single Tickets 25 cts.) AUXILIARY CLUB (\$1.50 admits 2 to course)
Noted Soloists—6 Chamber Concerts—Octet and Quartets

NEW YORK
Phone 1350 Columbus
Mon., Thurs. and Sat.
CARNEGIE HALL

THE BOICE STUDIOS
VOICE, COACHING, REPERTOIRE
Special Exercises for Breathing

BROOKLYN
Tues., Wed. and Fridays
Phone 666 Prospect
Miss Susan S. Boice
Soprano

MARY HISSEM DE MOSS

SOPRANO
Residence: 106 West 90th Street
Phone: 3552 River. Management:
LOUDON G. CHARLTON
CARNEGIE HALL, NEW YORK

VAN YORX

STUDIO: 434 5th Ave., Cor. 39th St. Tel. 3701-38th.

Mr.—Tenor and Mrs.—Soprano
Under Management of
ARTHUR F. GOODRICH
2 West 39th Street.

JOHN BARNES WELLS

TENOR
Concerts, Recitals, Oratorio
Studio Carnegie Hall
Personal Address: 224 West 52nd Street
Phone 2151 Columbus

Mildenberg

PIANIST
STUDIO 401
CARNEGIE HALL, NEW YORK
Entrance on 56th St.

RIDER-KELSEY,

MANAGEMENT--WOLFSOHN
131 E. 17th Street
New York City

FRIEDA STENDER

SOPRANO, CONCERT & ORATORIO
Management: (St. E. JOHNSON)
Private address: 101 W. 74th St.
Tel.: 2969 Riverside

M. Louise Mundell

VOCAL STUDIO
276 McDONOUGH ST.
BROOKLYN, N. Y.
Phone 7A-R Bedford

WHITNEY MOCKRIDGE TEACHES

For 10 years leading Tenor Soloist of Festival-Oratorio,
Concert and Opera in England.

Oratorio, Opera and Refined Diction.
"The Walton," 104 W. 70th St. New York

COTTLOW

SOLOIST with all the PRINCIPAL
ORCHESTRAS AND ORGANIZATIONS
Personal Address: 81 West 103d St.
STEINWAY PIANO USED

GWILYM MILES

BARYTONE
Concert, Oratorio and Song
Recitals.
Management Henry Wolfsohn

A.Y. CORNELL

Six Weeks Summer School at Guilford, Conn., July 8 to Aug. 15
Send for Illustrative Circular.

TENOR
Vocal Instruction
503 Carnegie Hall, NEW YORK
Phone 1350 Columbus.

MAUREL ON SINGER'S ART

Great Singing Actor Gives Valuable Advice to Vocalists

Victor Maurel, the great singing actor, whose New York recital took place a week ago Sunday, gives some interesting information regarding his art in a recently published interview.

"In order to be a great artist it is not sufficient to be able to produce great and even fine notes, but to produce sounds full of expression and meaning," said Mr. Maurel. "Nowadays most singers have no other preoccupation than that of the tone itself. The thought of the poet and that of the composer do not trouble them in the least. The words themselves, in which lie the soul of the song, have so little importance in their eyes that they do not even try to pronounce them distinctly, with the result that the true meaning of the music is utterly lost to the audience. This is so true that it has become necessary to print the text of the songs on the program, whether in English or any other language. Then, on the other hand, there are singers possessing many natural qualities who, under pretext that they desire to do something more than 'produce' the voice, disdain technical study, but find, however, that it is impossible to express vocally the emotions that they feel. They do manage, occasionally, to achieve some very beautiful effects, but they are quite incapable of finding them again when it becomes necessary to do so in the identical instances. Formerly a singer would work ten, twenty years—nay, all his life—to acquire and keep up the technical parts of his art. Nowadays a well-gifted student, after a few months' work, considers himself fit to conquer all the difficulties of the art and science of singing—and the world as well. So that, to sum up," continued Mr. Maurel, "some rely entirely on the bare sound, without letting their minds and feelings get interested, while others, on the contrary, rely exclusively on their expressive temperament, but find the technical means at fault. The reason of this state of things is that singers consider the business part of their art, rather than the aesthetic side."

INTERNATIONAL ART SOCIETY

Enjoyable Program Given at Members Meeting in Waldorf-Astoria

A members' meeting of the International Art Society took place at the Waldorf-Astoria, New York, on Monday evening. Susan E. Judd, contralto; Charles B. Marsh, violinist; Claudine Hepburn, soprano, and Carrol Dominge, reciter, were the entertainers.

Miss Judd sang "If I knew," by Jessie Gaynor; "Si tu m'aimais," by Denza; Chamade's "The Silver Ring," Fisher's "I Wait

for Thee," and German's "Love, the Peddler." With Miss Hepburn she sang Fair-lamb's "God Keep You Safe," and Caracciolo's "Tuscan Folk Songs." Mr. Marsh played Sarasate's "Zigeunerweisen."

MR. SHELLEY'S RECITAL

Well-Known Organist and Composer Plays at Fifth Avenue Baptist Church

The Fifth Avenue Baptist Church was well filled on Friday afternoon of last week when Harry Rowe Shelley, the distinguished American organist and composer, presented a program of unusual interest. The recital was given under the auspices of the President, Dean and Faculty of the American Institute of Applied Music.

Mr. Shelley's program included Bach's Fantasia and Fugue in C minor; the organist's own melody in A flat; Saint-Saëns's "Samson and Delilah"; Wagner's Siegfried's Death March; Raff's Leonore March; Nevlin's "Canzone Amorosa"; Elgar's "Salut d'Amour"; Shelley's "Dance of Dragon Flies," and Thiele's concert piece in E flat minor.

Mr. Shelley appeared to be in his happiest mood and the readings of the various selections gave ample evidence of his complete command of the resources of the organ.

MAY BE BLIND PRIMA DONNA

Young Woman Who Sang at New York Institution to Study Voice

Enthusiasm was recently created among the society patronesses of the Industrial Exhibit of the New York Association for the Blind by the singing of a girl almost blind. The sightless singer was Lillian Grant Robertson, daughter of Mrs. Elizabeth Robertson, and so great was the talent she displayed that she is to be trained for the grand opera stage regardless of the seemingly great obstacle of blindness.

Aside from that, it is declared that she has all the gifts that go to make a prima donna. Her voice is a big and beautiful dramatic soprano, with a touch of warmth and feeling in it that has brought tears to the eyes of the society dames and squires who came to lend their patronage of the Association for the Blind.

Almost Like Living in New York

To the Editor of MUSICAL AMERICA:

I very cheerfully enclose check for two dollars to pay for one year's subscription to MUSICAL AMERICA. It's the next best thing to living in New York, for your fine paper makes us both see and hear the best things going on there. Success to you.

W. H. HOERNER.

Binghamton, N. Y.

LEHAR BECOMING WEALTHY

"Merry Widow" Composer Gets Royalties from Only Two of Five Productions

Of the five performances of "The Merry Widow" being given at the present time in New York, Franz Lehar, the composer, is drawing royalties on only two, the Savage performance at the New Amsterdam Theatre and the Joe Weber burlesque at that comedian's music hall.

At first Joe Weber refused to pay any royalties to Savage, although the entire Lehar score is used in the music hall show, claiming that the music is not copyrighted here.

Mr. Savage went to Klaw & Erlanger, in whose theatre the Vienna opera is playing, and laid the case before them. The interview was satisfactory and Weber was informed that if he did not pay royalties on the music he would not be able to get bookings in the syndicate theatres provided the burlesque proved a success and was later taken on the road. This was sufficient and Weber capitulated.

The other three "Merry Widow" performances are being given in East Side beer halls, by companies of from five to eight persons, and with no pretence to scenic effects.

Next year Mr. Savage will put on six "Merry Widow" companies. It is reported that Lehar is rapidly becoming a millionaire.

"WALTZ DREAM" PRESENTED

Oscar Straus' Operetta Declared to Rival "Merry Widow" in Melody

PHILADELPHIA, Jan. 15.—Another operetta of the Viennese stage, "The Waltz Dream," was produced at the Chestnut Street Opera House last week and many there are who declare that the waltz number that runs throughout the production is even more entrancing than that which made the "Merry Widow" famous. The libretto was written by Felix Dormann and Leopold Jacakson; the score is by Oscar Straus, and the former was Englished by Joseph W. Herbert.

The scenes are laid in the mythical country Flausenthurn and its real hit is Sophie Brandt, in the rôle of leader of a woman's orchestra, and, as in the case of the "Merry Widow," the culminating point of the opera is in a most alluring waltz, the heart and soul of the piece, and surging with intoxicating melody.

The whole stage is filled with waltzing couples—in brilliant uniforms and gorgeous gowns and a most effective tableau is presented on the stage as the act closes with the woman's orchestra playing madly, the orchestra in front fomenting the musical intoxication and the entire company swelling the sound of a splendid chorus.

Aside from Miss Brandt, the person of

most interest in the cast is *The Prince*, played by Edward Johnson; Charles A. Bigelow was a humorous *Joaquin III*, Josie Sadler plays a bass drum and there is many another diverting and worthy character.

"JOAN OF ARC" FOR TORONTO

Mabel Pickard, William Lavin and Claude Cunningham to take Principal Parts

TORONTO, Jan. 15.—The Toronto Oratorio Society announce that they have engaged as soloists for their production of "Joan of Arc," on January 30: Mrs. Mabel Manley Pickard, soprano; William Lavin, of Detroit, tenor, and Claude Cunningham, of New York, baritone. Mrs. Pickard, who is very favorably known in this city and in Ontario Province, is well suited for the title rôle, and those who heard her sing so acceptably in "Samson" and "Judas Maccabaeus" will appreciate the wisdom of the society in securing her services for this work, where abundant opportunities are given for displaying her voice and ability to best advantage.

Mr. Lavin, who has scored triumphs in the past, will make his first appearance in Toronto for several seasons, and as he possesses a tenor voice of the finest quality, which is specially adapted for lyric works such as this one, his visit will be looked forward to with pleasant anticipation.

Mr. Cunningham is one of the finest baritones in New York, and has not appeared in Toronto previously.

These soloists, with full orchestra, will assist the Oratorio Society in their production of "Joan of Arc," and one of the best concerts of the season is promised.

REISS TO BE THE WITCH

Heinrich Conried Decides That Man Shall Sing Part in "Hansel und Gretel"

The rôle of the *Witch* in "Hansel und Gretel" may no longer be sung by a woman in the Metropolitan Opera House, for Mr. Conried has decided to try a man in the part and Albert Reiss is rehearsing it.

The part is one which Mme. Homer has made her own, investing it with much humor, but she is so busy this season with more important rôles that she has no time to sing the *Witch*.

Mr. Reiss has already done character parts with much success, notably the dwarf, *Mime*, in "Siegfried." He will be heard in "Hansel und Gretel" soon, it is announced.

The Prince of Monaco attends every performance of opera at Monte Carlo, indicates to Director Raoul Gunsoburg what shall be produced, and sees that nothing is wanting in mounting these operas in the most lavish manner. On this stage many of the most noted opera stars first came prominently before the public.

MARY WOOD CHASE, CONCERT PIANISTE

Studios, 630-631 Fine Arts Building
CHICAGO

CHICAGO CONSERVATORY MUSIC and DRAMATIC ART

AUDITORIUM BUILDING, CHICAGO, ILL. WALTON PERKINS, President

FACULTY

Walton Perkins, Carl E. Woodruff, Geo. G. Lewis, Frieda Peycke, Helen M. Peacock, Georgia Bentley, Frances L. St. John, Gertrude Grosscup, Perkins, Umberto Bucchieri, E. A. Emery, Beatrice Van Loon Ulrich, Mary Rhys Stinson, Jan Blomquist, Edwin Golbeck, Adolph Rosenbecker, William Diestel, Walter Logan, Louis Magnus, Arthur Dunham, Mrs. Messenger Wells, Arthur Dunham, Helen M. Peacock, Fredric Karr, Ralph Evans Smith, Mabel Lewis, Clara Mae McCloud, Margaret Salisbury, Annie W. Foster, Henry F. Myers.

Mme. HARRIET STRAKOSCH SCHOOL OF OPERA

Can secure engagements for pupils as soon as proficient. 404 Kimball Hall, Chicago Ill.

T. S. LOVETTE PIANIST AND TEACHER

910 Fine Arts Bldg. CHICAGO, ILL.

Chicago Studio
521 Fine Arts Bldg.
CIRCULARS SENT ON REQUEST

Miss Agnes Hope
PILLSBURY

Pianist and Teacher
Kenilworth, Ill.

RUDOLPH ENGBERG BARITONE

422 Fine Arts Bldg. CHICAGO

Umberto Bucchieri

Operatic Coach, Italian, Spanish, French and English.
27 AUDITORIUM BLDG. CHICAGO

THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)

VICTOR HEINZE, President. CLARENCE DICKINSON, Director.
DR. WM. CARVER WILLIAMS, Registrar.
Auditorium Building, Chicago
Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation, whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.

THE WILLETT SCHOOL OF SINGING

Offering the highest education obtainable to Students of Voice in all branches and guarantees to meet the financial demands of all pupils of talent. KIMBALL HALL, Chicago.

GLENN DILLARD GUNN PIANIST

Soloist Chicago Orchestra and N. Y. Symphony Orchestra.
Lecturer in Music University of Chicago Extension. Special Pedagogic Course for Piano Teachers. FINE ARTS BLDG., CHICAGO, ILL.

Bruegger SINGING

720 Fine Arts Bldg. CHICAGO, ILL.

Edwin SCHNEIDER PIANIST.

Accompanying, Coaching and Piano Instruction.
422 FINE ARTS BUILDING
Res. Tel. Edgewater 2085, Chicago, Ill.

GOTTSCHALK LYRIC SCHOOL

VOCAL ART FROM ELEMENTARY TRAINING TO CONCERT, ORATORIO, OPERATIC WORK.
PIANO, CLARENCE BIRD, LESCHETISKY PUPIL, MRS. CARRIE E. BEAUMONT, W. R. UNDERHILL.
Mr. & Mrs. Gottschalk, Kimball Hall, Chicago

Violin Teachers, Attention!

TELLER PUBLISHING COMPANY, 6060 State Street, CHICAGO.

A. FRANCKE VOCAL INSTRUCTOR

The Algot Lange Method "of open Throat." No covered tones, no registers, but the same quality throughout the scale.
512 KIMBALL HALL CHICAGO, ILL

MINNEAPOLIS SYMPHONY ORCHESTRA'S CONCERT

Charlotte Maconda, Soloist, Warmly Received—Oberhoffer Presents a Fine Program

MINNEAPOLIS, Jan. 13.—The Minneapolis Symphony Orchestra scored one of the greatest triumphs in its history Friday evening of last week with its magnificent performance of Tchaikowsky's Symphony in B minor ("Pathétique").

Technically, from beginning to end of the difficult work, the playing of the orchestra was almost faultless, and Emil Oberhoffer conducted with a fervor, a deep understanding and sympathy that revealed the wondrous beauties of the composition with remarkable clarity. The audience, too, caught the inspiration of the evening and gave conductor and players an ovation.

Mr. Oberhoffer was called out again and again until he gave the signal for the players to rise and acknowledge the praise that he thought was due them.

The program opened with the Rimsky-Korsakow overture, "A Night in May." An unusual number was the serenade for wind instruments, Op. 7. The Symphonic sketches, by Chadwick, was an exceedingly effective number, and the orchestra played it with fine appreciation of contrasting movements.

Mme. Charlotte Maconda was the soloist of the evening, and scored her usual triumph with Minneapolis audiences. She was in excellent voice and sang with brilliancy and verve. Her selections were the prayer from "Tosca," which loses in effect when taken from its operatic setting; the aria, "Gli angeli d'inferno," from "The Magic Flute," and two encore numbers.

The audience was large, unusually enthusiastic and appreciative.

The next regular concert will take place Friday evening, with Paderewski as soloist. E. B.

Recommends "Musical America"

To the Editor of MUSICAL AMERICA:

Enclosed find a two-dollar check for the renewal of my subscription for 1908. I can recommend your paper highly to any one as giving a world of information for a nominal sum. MARIE PERNET McCARTY.

St. Louis, Mo.

The house of Pleyel, the renowned piano manufacturer, celebrates its hundredth anniversary this month in Paris. It was established in 1808 by Ignace Pleyel, originally a Viennese, who, beginning in Strassbourg, transferred his headquarters to Paris a few years later.

DRESDEN TENOR IN HIS LIBRARY



DR. VON BARY

One of Dresden's opera favorites is Dr. von Bary, who has sprung into prominence as a heroic tenor. At the Royal Opera in Dresden he shares leading tenor rôles with Carl Burian, whose contract with Heinrich Conried requires his presence at the Metropolitan for part of the season. Dr. von Bary, who is an

exceptionally well-educated man, had cherished no aspirations to distinction as a public singer until four or five years ago, when musical friends pointed out the possibilities of his voice. He was almost immediately engaged for the Dresden Opera. The accompanying illustration represents him studying in his library.

Organist Hall's Work in Memphis

MEMPHIS, TENN., Jan. 13.—R. Jefferson Hall, organist and choirmaster of Calvary Episcopal Church, has arranged an attractive program for the monthly musical services during the remainder of the Winter. Nevin's "Adoration" was sung last Sunday and the choir is now rehearsing for the Spring, Maunder's "Olivet to Calvary," Stainer's "Crucifixion," Dubois's "Seven Last Words" and Gounod's "Messe Solennelle" for Easter, which will give a good idea of the work done. In addition to this Mr. Hall is giving a series of recitals on Sunday afternoons.

Heinrich Conried departed from his usual style of Christmas present this Winter and the artists as well as the staff of the Metropolitan received with the card of the Herr Direktor a unique souvenir of the holidays. It is a locket made in imitation of a trade dollar. On opening the locket one finds inside a photograph of the manager. With the words "Conried—Christmas," on the reverse facing the picture, is an etched reproduction of the scenery in the last act of "Iris." Those artists who did not receive this tribute directly from their impresario found it in their dressing-rooms at the opera house.

Nordica Out of Society Play

Mme. Lillian Nordica is not to act the part of a French maid in "Mrs. Van Vetchen's Divorce Dance" on January 21 after all. Her proposed participation in the amateur dramatics arranged by well-known society people in New York is made impossible by the contract she has with Henry Russell, manager of the San Carlo Opera Company.

Sir Alexander Mackenzie gave a sketch of the music of Bohemia in London a few days ago. Taking inspiration from their folk-songs, Bohemian composers, he said, had founded a National music which was entirely free from the insincere imitations of foreign art. He sometimes thought English craftsmen might with great gain follow this example, for a great store of song had long been in comparative neglect. That was because, not song, but fighting, had been the National stimulant. The establishment of a National theatre had done much toward attaining the independence of Bohemian music.

Tickets for the Mozart and Wagner festivals in Munich next Summer can be ordered from Schenker & Co., Promenadeplatz 16, Munich.

BERNARD SHAW WORTHY SUCCESSOR TO GILBERT

Colonel Mapleson Still Hopeful to Secure Operatic Libretto from Famous Novelist

LONDON, Jan. 11.—Although George Bernard Shaw recently refused an invitation extended to him by Colonel Mapleson to write the libretto of an opera, there is a possibility of this decision not being a definite one. At least, this is the opinion hopefully held by Colonel Mapleson himself.

Colonel Mapleson has just registered a company, which has taken over his contract with the Grand Opera Syndicate, signed on November 13, 1906, and which also will shortly embark upon enterprises of a higher kind.

"The matter stands as follows," he said, "I approached Mr. Shaw in order to induce him to write the libretto of an opera. What I wanted, and still want, is a 'musical production' in which Mr. Shaw's book shall occupy a position at least of equal importance with the music. Since receiving Mr. Shaw's letter, I have been approached by a composer—one of the most eminent in London—who would welcome collaboration with Mr. Shaw on the same lines as Gilbert and Sullivan collaborated. And I do not think any one will deny that Mr. Shaw as a humorist would be a particularly suitable successor to Sir W. S. Gilbert. The composer (whose name I must not mention) would, on his side, be as worthy a successor to Sir Arthur Sullivan."

Mr. Sprague Conducts in Toledo

TOLEDO, OHIO, Jan. 13.—Herbert F. Sprague, organist and musical director of Trinity Church, conducted a finely balanced performance of the "Messiah" last week. Notwithstanding the extremely bad weather, the church was filled to its seating capacity and the great audience gave the most reverent attention to the rendition of the oratorio.

John Thomas, conductor of the Llanelly choir, the Welsh chorus that recently sang before the King and Queen of England and the Emperor and Empress of Germany, at Windsor Castle, has received from King Edward, as a souvenir of the occasion, a gold scarf pin in the form of the letter E, studded with diamonds, within a crown set with rubies and sapphires.

A marked success is reported from the Teatro Lirico, Milan, for "La Nava Rossa," by Armando Seppilli, an elderly composer who has had a brilliant career as a concert master and teacher but has never before brought out an opera. He was formerly connected with the Milan Conservatoire.

KARL Junkermann

OPERATIC, THEATRICAL AND CONCERT DIRECTION

Sole Manager of **JAN KUBELIK**. Tours Arranged in all Parts of the World.
122 Regent Street, London, W. Cablegrams: Doremi, London. Lyceum Theatre, New York.

Emma K. Denison

RECITALS OF CHILDREN'S SONGS
Teacher of Voice and Sight Reading
Phone 880 Chelsea
113 West 12th Street, New York, N. Y.

LEO TECKTONIUS

CONCERT PIANIST
PUPILS ACCEPTED
Studio: 366 W. 57th St., New York
Tel. 5710 Col.

JOSEPHINE MILDENBERG



DRAMATIC SOPRANO
Opera, Concerts, Recitals
Vocal Instruction
136 WEST 77TH ST., NEW YORK

EDWIN GRASSE

VIOLINIST
Direction WOLFSOHN BURNAY
Private Address,
566 Fifth Avenue

WINTER

CONTRALTO
Studio Address: THE LUCERNE
201 West 79th St. Phone: 2748 Riverside.
SOLE MANAGEMENT
LOU DON CHAPLTON
CARNEGIE HALL

LOUIS BACHNER PIANIST

Address HENRY L. MASON
492 Boylston Street BOSTON
MASON & HAMLIN PIANO

EUGÉNIE VIRGINIE

Mezzo Soprano
Soprano

SASSARD

CONCERT SOLOISTS

For Terms and Dates Address:

Sole Management HENRY WOLFSOHN, 131 East 17th St., NEW YORK

GEO. FERGUSON

Kleiststrasse 27,
BERLIN, W.
Germany.

BEATRICE VAN LOON ULRICH

CONCERT RECITAL PUPILS

G. MAGNUS SCHUTZ

(VOCAL INSTRUCTION)
Management A. B. Pattou 26 East 23rd St.

Basso-Baritone
Studio No. 2, 26 E. 23d St.
New York City

MARIE ZIMMERMAN SOPRANO

Address:
1710 CHESTNUT STREET
PHILADELPHIA, PENNA.

Mme. NIESSEN STONE

CONTRALTO
Concerts, Recitals, Oratorio
Address, J. E. FRANCKE,
1402 Broadway, NEW YORK

Ogden Crane American School of Opera and Voice Culture

Sole Direction of Mme. Ogden Crane
Phone 5966 Columbus
Next Performance "Cavalleria Rusticana" and "Virginian Romance" CARNEGIE HALL

FLORENCE MULFORD

CONTRALTO
GEO. W. STEWART, Mgr.
129 Tremont Street
Boston, Mass.

ADAMS BUELL — Pianist —

First Season in America
For Terms and Dates Address Lawrence University
Conservatory of Music - Appleton, Wisconsin.
KNABE PIANO USED



THE MUSICAL AMERICA CO. PUBLISHERS

Published Every Saturday at
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY.
John C. Freund, President, address 135 Fifth Ave., New York
Milton Weil, Treasurer, address 135 Fifth Ave., New York
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
CARRIE WOODS BUSH
241 Wabash Avenue
Room 419
Telephone Harrison 4383

MILTON WEIL - - Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One year (including Postage) . . \$2.00
Canada (including Postage) 3.00
Foreign (including Postage) 3.00
Single Copies10

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

New York, Saturday, January 18, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

OUR TWO OPERA HOUSES

A correspondent of the New York *Evening Post*, who states that he has divided his attendance almost mathematically between our two opera houses, suggests that in the way of conductors, the Manhattan is superior to the Metropolitan, though his opinion was given before Mr. Mahler had arrived.

With regard to tenors, he considers that there is nowhere in the world to-day a voice to compare with Caruso's, nor anywhere a more finished artist than Bonci, not to mention Knotte, Burgstaller, Martin and Dippel, the other tenors at the Metropolitan. While he considers Mr. Hammerstein, with Dalmores, Zenatello and Bassi, makes an excellent showing, the Metropolitan is, in this department, he believes, far ahead.

In baritones, this gentleman is inclined to give the palm to the Manhattan, chiefly because of Renaud.

In basses, he considers the Metropolitan ahead, while in the way of a basso buffo, the Manhattan, with Gilibert, is far in the lead.

In soprani, mezzo soprani and contralti, he believes the Manhattan is behind the Metropolitan, as only one (Mary Garden) can be compared with the stars of the Metropolitan—Sembrich, Eames, Farrar, Fremstadt and Gadski.

So far as the orchestra is concerned, he thinks there are better players, individually, at the Metropolitan, but this advantage is more than offset by the better leadership at the Manhattan.

The chorus at the Manhattan, he believes to be superior in quality, singing and appearance. The ballet at both places is unsatisfactory.

As far as the scenery and stage setting is concerned, that at the Metropolitan this season is much improved and is frequently good. At the Manhattan, with few exceptions, it is not up to the New York standard.

To sum up, he finds that while the Metropolitan still maintains a distinct lead in individual excellence and some other respects, and especially so far as the superiority of its women singers is concerned, the performances there frequently lack the snap and go, that spirited ensemble, which only a great conductor knows

how to create. Considering the immense start which the Metropolitan had through its prestige, financial and social support and established standing, and the many difficulties and handicaps which Mr. Hammerstein labored under, the results accomplished at the Manhattan certainly prove Mr. Hammerstein's superiority as an impresario over Mr. Conried.

The tone of this letter in the *Post* is similar to that of a good many which have appeared in the press. They create the impression that there are many people who, while they criticize Mr. Hammerstein's performances, are of the opinion that if he had anything like the resources which Mr. Conried has had, the results would be far better than those which Mr. Conried has produced.

It is curious, also, to note that these expressions of opinion in favor of Mr. Hammerstein, and which naturally are somewhat derogatory to Mr. Conried, appear to find favor with the press, which is in remarkable contrast to the attitude of the press to Mr. Conried, when he first started in. Why Mr. Conried has alienated the press of New York is, perhaps, known to himself, or rather, to his assistants. Certainly, at one time, he had the enthusiastic support of the leading papers in New York. Today, their attitude to him and his work appears to be one of reserve, indifference, or open hostility; while Mr. Hammerstein, on the contrary, appears to have the good-will of the press, which is making every effort to maintain him in his position and to induce the public to give him the support which he deserves.

PATTI'S PRICE

Adelina Patti still stands at the head of singers with regard to the value of her services. She always demanded the highest possible price from her managers, and when she was at the height of her fame, could command \$5,000 for every appearance. This seemingly large figure managers were agreeable to pay, for the reason that so great was La Diva's popularity that she was enabled to draw enough to pay for herself, enough to pay for the advertising, the orchestra, the assisting artists, the rent of the hall or opera house, and still leave a profit to the manager.

On one occasion, when a manager who was negotiating with her, exclaimed that even the President of the United States did not receive nearly as much for his services as she demanded for hers, she answered:

"Very well. Get the President of the United States to sing for you!"

But there did come a day, and in this country, too, when Adelina Patti found that she had no longer the drawing power that she once possessed; and found, also, that it was not sufficient—as she used to believe—simply to put up her name to attract a large crowd at high prices. And this happened a good many years ago, when under the management of Henry E. Abbey, some concerts were undertaken at Steinway Hall.

Patti had been away for some years, still it was not believed to be necessary to spend any considerable sum in advertising her, and so beyond a few announcements in the papers and a large sign in front of the hall, nothing was done.

The result was a series of poor houses, so that the management lost heavily, and perhaps Patti learned a lesson.

A QUESTION OF "BUSINESS"

M. Chaliapine, the noted basso of the Metropolitan Opera Co., is quoted, in an interview in the New York *Times*, as saying that his characterization of a part is never twice the same; that he depends to a large extent on inspiration, when he is on the stage.

This statement was apropos of the artist's drastic criticism of the restriction prescribed in the great opera houses, particularly in St. Petersburg and Paris, where he was told that he had to make his entrance in a certain way, and must stand in a certain place on the stage, and the reasons were that those were "the traditions of the part."

To this, Mr. Chaliapine objected, on the ground that he desired to make an independent characterization of his own.

While this is eminently proper, there is another side to this question. Those who have knowledge of the stage realize how important it is that the characterization of a part by an artist—especially what is known as the

"business" of the part—must be more or less of a fixed character; otherwise, how can the fellow-artists who may be on the scene with him know what is going to happen?

Merely on the question of "entrance," it is important that the artists on the stage know where another artist is going to come on—whether from the left or from the right, or from the center. If they were grouped because they expected him to enter from the left, and he suddenly entered from the right, having changed his mind, it would disconcert them.

So that, while it is perfectly true that an artist of high rank should be permitted a certain latitude, and should be permitted also to break away from tradition in his conception of a rôle, it is also true that it is necessary for him "to fix his business" in such a way that the other artists shall not be upset or put to inconvenience or taken unawares.

"CHILD" MUSICIANS AND THEIR TEACHERS

A suit in the courts, brought by a teacher by the name of Griener, illustrates the difficulties under which musicians labor who undertake to educate child prodigies. As a rule, this has proven to be a pretty thankless task—even where the musician takes the precaution of making a contract with the parents of the child.

Very often, as in the Griener case, wealthy people come forward and pay for the child's tuition—then the parents think they have a right to the child's services, and there being an opportunity to exploit the child for money, generally take it, to the disgust of the teacher, who naturally considers such appearances improper and premature. Finally, the child has to be reckoned with, also.

The result generally is that the prodigy, before he or she is ready, finding an opportunity to make money, will break away from the teacher, who has nothing but a lawsuit left as his recourse to get justice.

The record of the early years of "child prodigies" is an unhappy and distressing one. Teachers who pose as philanthropists are shown to be only anxious to make reputation and money. Parents are shown as willing to sacrifice the future of their children for immediate gain, while the child prodigies themselves are generally shown as terribly ungrateful to those who have helped them, whether artistically or financially. The result is that, in a large number of cases, the child prodigy does not justify the promise of its earlier years and either disappears, by a clever marriage, from public view, or becomes a teacher.

MME. TETRAZZINI

Mme. Tetrazzini is here, and by the time *MUSICAL AMERICA* reaches its readers, New York critics will have decided whether or not the bounteous praise of London was justified. The metropolitan débuts of noted European stars have frequently been disappointing because the appreciation of their work did not compare favorably with the estimates sent on from abroad. Perhaps this is because the glowing praise of foreign critics leads us to expect too much; perhaps it is because America's idea of greatness in operatic stars is totally different from that of Europe.

It must be conceded that the flattering publicity given to singers like Mme. Tetrazzini before they receive their first hearing, makes their task all the more difficult. While the American press is always ready to push along a boom started in Europe, the American critics and public are even-tempered and somewhat cold-blooded in passing judgment. If the new prima donna wins the triumph here that she had abroad, her success will be remarkable; if she does not measure up to the standard that has already been set for her, she will pass into history as another victim of ill-advised publicity.

According to the New York *American*, at the reception given by Mme. Lillian Nordica to her friends at Sherry's on Sunday night, Victor Maurel and Vladimir de Pachmann "sang." We have always known that Mr. de Pachmann had a delightful singing tone in his playing, but we never heard before that he sang. Possibly the enthusiasm he displayed on Sunday afternoon, when he attended Mme. Carreno's concert at Carnegie Hall, so overcame him that when he was with his good friend, Mme. Nordica, later in the evening, he burst, like a lark in the Spring, into song.

PERSONALITIES



EDNA DARCH

Edna Darch, the young American soprano who, after a trial appearance at the Royal Opera in Berlin last June, was immediately offered a long engagement, which she accepted, has been singing from three to five times a week all season at the Kaiser's opera, gaining valuable experience. A native of Los Angeles and now only nineteen years old, she is one of the youngest singers ever to have secured an engagement at one of the leading European opera houses. She first came before the public's notice about four years ago, when she became a protégée of Emma Calvé. This relationship did not last long, however, and the young Californian studied for two years with European teachers until she came within an ace of losing her voice. Finally she fell into the hands of Grace McKenzie-Wood, to whose teaching she attributes the success she has since made. She is singing minor rôles until she grows into the larger parts.

Charpentier.—It was said some years ago, when "Louise," which had its American première at the Manhattan a fortnight ago, was celebrating its first triumphs in Paris, that Gustave Charpentier would tell the rest of the story of the sewing girl in two more operas, which would complete a projected trilogy. The mental disease of which the composer is said to be now a victim seems likely to prevent the fulfilment of this plan.

Caruso.—Enrico Caruso is credited with being more than commonly familiar with Italian literature and philosophy.

Mascagni.—Pietro Mascagni, like most other Italians, is said to be extremely superstitious. He carries about with him a regular battery of charms and mascots. One of his mascots is a living diva, Mme. Calvi, whom he always tries to secure to sing in the first production of his new works, because he believes she is an infallible magnet for success.

Ganz.—Rudolph Ganz, the Swiss pianist, is not so generally known as a composer as he is on the concert stage, but during the last few years he has produced new works prolifically, among them a "Konzertstueck" for piano and orchestra, in B minor, a sonata for violin and piano in C minor, two paraphrases for piano, two song cycles and over forty separate songs.

Farrar.—Geraldine Farrar, who knows most of her rôles in three languages, once sang "Faust" in German in Berlin, in Italian in Warsaw and in French in Monte Carlo, within one month. Lilli Lehmann watches her development carefully, and when she wrote to her teacher that she planned learning another rôle this season, she received the reply: "Don't learn any more parts this Winter. I forbid it."

Mahler.—Gustav Mahler, the new conductor-in-chief at the Metropolitan, was one of the most interested spectators at the second performance of "Louise" at the Manhattan last week. Alfred Hertz, his brother conductor, who has directed performances of the work in Europe, showed his interest in this production by accepting Mr. Hammerstein's invitation to the dress rehearsal.

Delara.—Isidore Delara, composer of "Soléa," recently produced for the first time at Cologne, is married to the divorced wife of the Prince of Monaco.

LUCKY COMPOSER'S NAME IS WITHHELD

Identity of Winner of Pittsburg Competition to Be Announced After Performance

PITTSBURG, Jan. 13.—In view of the numerous inquiries that are being received by James Stephen Martin, Musical Director of the Pittsburg Male Chorus, and by others connected with the organization as to the name of the composer of the Prize Composition of "Alexander's Feast," it seems desirable that a public explanation should be made so that any misapprehensions in regard to the status of this composition may be cleared away.

In the program of the Pittsburg Male Chorus, for its second concert of last season, given on April 30, 1907, a prize was offered "for the best musical setting for male voices (with or without solos) of the poem entitled "Alexander's Feast," or "The Power of Music," by John Dryden.

In response to this, fifteen different compositions were submitted in competition, and the Board of Judges, consisting of Charles Heinroth, City Organist at Carnegie Music Hall; Luigi Von Kunits, former concert-master of the Pittsburg Orchestra, and James Stephen Martin, the director of the club, without consultation and on entirely independent examinations, each selected the same manuscript as being entitled to the prize. This composition is in rehearsal and will be rendered at the first concert of the club, which will be given on Friday evening, January 24, at Carnegie Music Hall, and on the conclusion of the program, the envelope containing the name of the composer will be opened and the name announced from the stage. None of the judges or any officer of the club, or any one else, has any knowledge at the present time as to the identity of the composer of this work, and could not, if he desired, impart any information on the subject. When the manuscripts were received, accompanied by the name of the composer in a sealed envelope, both the manuscript and the envelope were given a corresponding number, and the custodian of the manuscripts and of these envelopes, Col. Austin Beech, will retain the sealed envelope containing the name of the composer until after the rendition of the composition at the concert as above stated.

Of the work itself, it may be stated that it has been pronounced by the judges of a high grade of musical excellence, forming a forceful and dramatic setting to this celebrated poem.

S. C. M.

CARUSO TELLS A STORY

Illustrates Absurdity of His Own Attempt to Compose an Opera

Caruso, the tenor, told at a dinner in New York how he once tried to write a grand opera: "It was in early youth that I made this attempt," he said. "I knew nothing of harmony or counterpoint. The work in consequence was as ludicrous and absurd as—as"

The tenor laughed. "as the Roman's efforts to get a job," he went on.

"A Roman peasant, you know, applied one day for work to a rich man. The rich man said:

"Have you got a boat?"

"Yes, sir," the peasant answered.

"Well," said the rich man, "do you see that driftwood floating down the Tiber?"

"Yes, sir," was the reply.

"Well, take your boat, row out in the river and catch that driftwood and I'll give you half of all you get."

"The peasant jumped into his boat and worked hard for awhile.

"Then suddenly he stopped and made for the shore. On being asked the reason for his return he scowled and said:

"That wood is just as much mine as it is his. I am not going to give him any, so here I am, out of work again."

Irvin Myers, a young American baritone, made his debut last week in "Aida," being sung at Rimini, on the Adriatic Coast.

A DAUGHTER OF FINLAND

Aino Ackte, the Soprano, Is Happiest When at Her Home in Helsingfors



AINO ACKTE

Though Paris has been the central point of Aino Ackte's professional activities, the Finnish soprano is a frequent visitor to Germany and other European countries, as much of her time is spent in "guest" engagements. It will be remembered that she sang at the Metropolitan, New York, in February, 1904, and again during the following season. During the past year she has made a special success in Strauss's "Salomé."

When not making tours, Mme. Ackte, or Mme. Ackte-Renvall, as she is known socially, prefers to live quietly with her family at her home in her native city—Helsingfors, Finland. She spends the Summer months at a picturesque situated country seat, "Turholm," near the Finnish capital, where she and her husband and their little daughter, Glory, practically live out of doors. The charm of Finland scenery is as irresistible to her as to her brilliant compatriot, Jean Sibelius, the composer.

MME. CALVÉ'S REPERTOIRE

Tells Mexican Interviewer It Is Not a Limited One

In an interview with Mme. Calvé, the *Mexico Herald* quotes the singer as refuting the notion that her repertoire is limited in the following terms:

"Oh, yes, I am aware of that impression, and it has come to me in America; but I sing, besides 'Carmen' and 'La Navarraise,' *Marguerite*, and not Gounod's, but Goethe's. Gounod made a lady of that peasant girl of Goethe's. I adhere to the tradition, and represent her as a country girl. I also sing 'Mignon' and 'Le Cid' and a dozen or two other operas. In my last St. Petersburg engagement my greatest success was as *Ophelia* in Thomas's 'Hamlet.' In fact, I consider that one of my chief and important rôles."

Paderewski's Record Earnings

It is announced that Paderewski broke all previous records for piano recitals with his two recent recitals in Carnegie Hall, which averaged him \$6,000. When his "Manru" was produced at the Metropolitan some years ago, he gave a recital at Carnegie Hall on the same day, his earnings from both sources amounting to \$17,000, which, it is claimed, is the record figure for an artist's income for one day.

In his new book on Hugo Wolf, Ernest Newman says: "Those of us who have worked unceasingly at Wolf's songs have no hesitation in putting him at the head of the song-writers of the world."

An elderly musician has been heard to declare that teachers of composition are no longer required—composers nowadays do just what they like!

Paderewski's Choice OF PIANOS IS THE WEBER

Piano history is being made rapidly in these days.

There is no such thing as standing still in piano-manufacturing. The piano that fails to progress is in reality retrograding.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as has the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal indorsement to the Weber's prestige.

The significance of Paderewski's exclusive use of the Weber Piano on his present concert tour is apparent to every music-lover

The Weber Piano Company

Aeolian Hall, 362 Fifth Avenue, near 34th Street, New York City



"I haven't heard your wife playing the piano so much lately, Bliff."

"No; I put a mouse inside it, and now she is afraid to open it."—*Fliegende Blätter*.

CHIEF WARDER (to prisoner): What would you like as your last wish?

PRISONER: I would like to live until the last performance of "The Merry Widow."—*Lustige Blätter*.

"I went to the comic opera, Maria, and I was just intoxicated with the singing!"

"It's lucky it wasn't a grand opera, for then you would have had delirium tremens!"—*New York Evening Telegram*.

SALESMAN: Here, madame; is a sewing machine with a music box attachment. It has a repertoire of airs to suit all styles of sewing.

CUSTOMER: I don't understand.

"Well, for instance, suppose you are mending a bathing suit. Turn the indicator to 'I'll Splash You if You'll Splash Me.' Then when you are sewing up a rip in the washcloth, do it to the accompaniment of 'It's a Grand Old Rag.' When stitching a hole in your male parent's handkerchief let it play 'The Blow Almost Killed Father,' and"

"Yes; but suppose I was making a crazy quilt?"

"Do it to the tune of 'Every Little Bit Helps.'"

"I'll take it."—*Exchange*.

At a political meeting an Irishman watched

closely the trombone player in the band. Presently the man laid down his instrument and went out for beer. Paddy investigated and promptly pulled the horn to pieces. The player returned. "Who's meddled mit my drombone?" he roared. "Oi did," said Paddy. "Here ye've been for two hours tryin' to pull it apart, an' Oi did it in wan minut!"—*The Argonaut*.

"Oh! she's awful. Whenever she tries to sing a song she simply murders it."

"But that's not the worst of it. If she'd only murder it outright I wouldn't mind, but she tortures it so long."—*Exchange*.

A nervous man at the opera fidgeted behind a pair of those persons who explain the plot when the music is not too loud, until his endurance was exhausted. Then he leaned forward and said: "Excuse me, will you speak a little louder? Sometimes the music prevents my hearing what you say."—*New York Post*.

MAUD (at a concert): Oh! I just dote on Beethoven.

CHARLIE: Do you?

"Yes, indeed. Beethoven's music is so delicate, so refined, so soulful, it doesn't interfere with the conversation at all."—*Modern Society*.

"I really don't believe that you particularly wanted to hear me sing," said a young lady, coyly.

"I did, indeed," her admirer protested. "I had never heard you before."—*Pick-Me-Up*.

MUSICAL MANAGER: Now, candidly, talking of the performance of Wagnerian opera, what do you think of our company's execution?

CANDID CRITIC: It is not execution, my friend; it is assassination.—*Baltimore American*.

Nuremberg has just heard for the first time Massenet's "Maïon."

BISPHAM

American Tour, 1907-8, Now Booking
For Terms and Dates, Address
LOUDON CHARLTON, - Carnegie Hall, - NEW YORK
EVERETT PIANO USED

Question of Orchestral Music in Theatres

"The question as to whether theatre orchestras are desirable in houses offering purely dramatic productions has been brought to the fore this season by David Belasco's action in doing without such musicians, both at the old Belasco Theatre and the new Stuyvesant," says the New York Times. "Mr. Belasco considered the orchestra so superfluous that, so far as he was concerned, he abolished it without a word of discussion. He does not wish to debate upon the subject even now. His opinion has gone on record in the form of actual experiment—generally admitted to be suc-

cessful. Whether the same plan would be equally welcome if generally adopted is a matter which other managers seriously question."

The Times then prints interviews with various managers on this subject. Daniel Frohman approves of theatre orchestras because "the public wants them." Lee Schubert thinks the orchestra is a positive drawback to the success of dramatic productions. Maurice Baumfeld, director of the Irving Place Theatre, does not favor incidental music, because the class of musicians obtainable during the theatrical season is, he declares, inferior. George Tyler says "an orchestra in theatres is, so far as the United States is concerned, absolutely useless."

WHY PIANISTS' EYES HURT

Oculist Says 'Reading Music Is a Continual Optical Strain

An oculist of reputation, chatting with friends about the ins and outs of his profession, said that there were two lines of work which for professional reasons both the oculist and the optician would be glad to see widely encouraged. One is music, particularly piano playing.

"Have you ever noticed," said he, "that the pianist's head as he sits upright at the piano is generally almost three feet from the music? He reads at long range. This of itself is bad, involving as it does a continual strain upon the eyes.

"If the pianist only sat still, however, the case would not be so bad, but very few do. In executing difficult passages or extended scales they sway first to one side, then to the other, sometimes a foot in each direction, lean back six inches, then toward the music, all the

time keeping their eyes fixed upon the notes, and during all the changes of distance and direction the delicate mechanism of the eye is constantly seeking to adjust itself to the distance, so as to obtain the clearest possible image of the notes.

"The result is, of course, an overstrain, and it is a common thing when the practice hour is over to see the musician rub his eyes and to hear him remark that music is bad for the eyes, anyhow."

Trend of Modern Composition

(W. J. Henderson, in N. Y. "Sun")

Strauss, Schillings, Debussy, Loeffler and other highly organized musicians have been experimenting in new tonal values. No one of them has struck out a convincing method. No one of them has set a model which compels instant and unquestioning acceptance. What the future will do with regard to the fashion set by these writers no man can say. But one thing is incontestable. They are merely carrying to its logical conclusion the musical proposition laid down in "Tristan

und Isolde" by Richard Wagner. That proposition was that the highest, freest and most potent dramatic form is absolutely without the once worshipped government of a sustained tonality in any one act or even scene.

WASHINGTON CLUB PLANS

Works of Various Schools of Composers to Be Studied This Winter

WASHINGTON, D. C., Jan. 13.—The Friday Morning Club has announced its subjects for the remainder of the season as follows: January 17, recital by Arthur Whiting; January 24, modern German composers; January 31, miscellaneous program; February 7, Wagnerian program; February 14, Tschaikowsky program; February 21, 'cello recital by Mr. Griener; February 28, French composers; March 6, Mendelssohn program; March 13, compositions of Anton Gloetzer; March 20, miscellaneous program; April 3, Brahms program and April 10, American composers.

At the recent meeting of the Friday Morning Club the program was given over entirely to the works of Max Reger and Richard Strauss, rendered by Anton Gloetzer, Minna Heinrichs, Miss Kelly and Mrs. Hilton. W. H.

Kubelik in San Francisco

SAN FRANCISCO, Jan. 13.—This city is stirred in anticipation of the coming of Jan Kubelik, who will appear in the performances here, the first at the Dreamland Rink on January 16, and the second at the Van Ness Theatre on January 19. A specially selected program will be given on the evening of Tuesday, January 21, at Ye Liberty Playhouse, Oakland, the entire stock company having been laid off on this occasion to give the music lovers of Oakland a chance of hearing Kubelik.

"EUGENE ONEGIN" IN CONCERT

Walter Damrosch's Elaborate Plans for Symphony Society

Two of the important events of the current musical season are to occur during the New York Symphony Society's second series of ten Sunday afternoon concerts, which commences on February 2 and continues to April 5. The management of the society announces that subscriptions for this series are now being received at Carnegie Hall, and at the office of the Symphony Society at No. 1 West Thirty-fourth Street. The inaugural concert on February 2 will be marked by Walter Damrosch's production, in concert form, of Tschaikowsky's melodious opera, "Eugene Onegin." The full cast has been selected and will hold their first private rehearsal at Mr. Damrosch's residence on January 14. This will be the first performance in America of any of Tschaikowsky's operatic works.

The second of the Symphony Society's important announcements is the Beethoven Cycle. This, the first chronological cycle of Beethoven's works ever produced in New York, will be given on the last six Sunday afternoons of the season and will offer a complete exposition of three periods of the master's activities as a composer. All the nine symphonies will be performed.

Boston Orchestra's Western Tour

BOSTON, Jan. 13.—The Boston Symphony Orchestra leaves on its annual Western tour on Sunday, January 26. It will take in addition to the conductor and business staff eighty-four men. The first concert will be given in Buffalo, the second in Detroit, the third in Indianapolis, the fourth in Columbus, and the fifth and sixth in Cincinnati, where it plays on Friday afternoon, January 31 and Saturday evening, February 1.

Metropolitan English Grand Opera Company Of Chicago SEASON OF OPERA IN THE LANGUAGE YOU UNDERSTAND

FIRST Monday Evening
WEEK OPENS JANUARY 13th

LOHENGRIN

CAST INCLUDES: Joseph F. Sheehan, Wm. Wade Hinshaw, Blanch Rae Edwards, Margret Crawford, Wm. Schuster, Thomas Konkey, Austin Gillem, Chas. E. Sindlinger, Mrs. Cannon and others. Chorus of 50 voices, complete orchestra and elaborate scenic productions.

Price 25c. to \$1.00 every eve. Mat. Wed. and Sat. Wednesday Matinee Prices, 25 and 50 cts.

INTERNATIONAL THEATRE
WABASH AVE., 2 Blocks South of Auditorium

FLORENCE TURNER-MALEY

SOPRANO
601 West 136th Street
Phone 2920 Audubon
NEW YORK, N. Y.

MME. BEATRICE GOLDIE

COLORATURE SOPRANO
VOCAL INSTRUCTION
Studio: 2231 Broadway, Cor. of 80th Street.
NEW YORK.

HELEN

CONTRALTO
Concerts, Recitals, Oratorio,
Musicals at Homes.
Direction, J. E. FRÄNCKE
1402 Broadway, New York.

WALDO

ADAH CAMPBELL

HUSSEY

CONTRALTO-
ORATORIO, CONCERT, RECITALS,
Management MAENSEL & JONES
542 Fifth Avenue
Personal Address, 125 W. 114th St
Phone 6414 Morningdale.

HERWEGH VON ENDE

Violin Instruction
212 West 59th Street
NEW YORK

REED

MILLER

TENOR
HENRY WOLFSOHN
131 East 17th Street

SINGERS

Furnished for CONCERT, CHURCHES
ALTA EDMONDS 514 Kimball Hall.
BEACH EDMONDS CHICAGO
Director of Music at Church of Messiah.
Phone, Blue 493.

MILON R. HARRIS

TEACHER OF VOICE CULTURE
AND SINGING
STUDIO: 403 Kimball Hall, CHICAGO
Summer Term, June to Aug. 15

HINSHAW CONSERVATORY

Kimball Hall, CHICAGO, ILL. Dr. William Wade Hinshaw, D't'r

Vocal, Piano, Violin, Orchestral Instruments,
Pipe-Organ, Harp, Elocution, Oratory, Fencing,
Dancing, Acting, Opera, Drama, Vaudeville.
Booklet free. J. A. HINSHAW, Mgr.

ALEXANDER VON FIELITZ

COMPOSER AND DIRECTOR
Coaching, Vocal, Thorough Education for
Grand Opera and Concert Halls
2002 Indiana Ave. 1st flat. CHICAGO,

CHICAGO MUSICAL COLLEGE

FOUNDED 1867

DR. F. ZIEGFELD, President

COLLEGE BUILDING, 202 MICHIGAN BOULEVARD, CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages.
Has the strongest Faculty ever assembled in a College of
Musical Learning.

Investigation will demonstrate the superiority of this institution

BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld William Castle Hugo Heermann Herman Devries Dr. Louis Falk Felix Borowski J. H. Gilmour, Director School of Acting Hans von Schiller Mrs. O. L. Fox Ernesto Console Hans Schroeder

ALL BRANCHES OF

SCHOOL of ACTING, OPERA, MUSIC SCHOOL of EXPRESSION Modern Languages.

HUGO HEERMANN, The world renowned Violinist and instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, The Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

Pupils Enrolled At Any Time

ILLUSTRATED CATALOG MAILED FREE

J. Courtland COOPER

Specialist in Voice-Placing
Will Take Pupils for the Summer
Correspondence Invited
Steinway Hall - - CHICAGO

Oratorio, Concert
and Recital.
Pupils.
605 Kimball Hall.

Annette PANGBORN

Willett School of
Singing,
Chicago, Ill.

CLARENCE BIRD

CONCERT
PIANIST
Kimball Hall, Chicago, Ill.

BUSH TEMPLE CONSERVATORY

(WILLIAM LINCOLN BUSH, Founder)
KENNETH M. BRADLEY, Director

NORTH CLARK STREET AND CHICAGO AVE., CHICAGO
Leading School of Music, Opera, Acting and Languages

SPECIAL SUMMER NORMAL BEGINNING JUNE 24

The following artists of international reputation will be at the Bush Temple Conservatory during the Summer Normal:

Harold von Mickwitz, Mrs. Stacey Williams, Grant Weber, Amanda E. Snapp, Kenneth M. Bradley, Mme. Justine Wegener, Harry R. Detweiler, Cecelia Ray Berry, Ludwig Becker, Sig. Umberto Beduschi, Chas. E. Allum, Mus. Dr., Lois E. Seeborg.

For catalog address, M. A. SCHMIDT.



CHICAGO ORATORIO and FESTIVAL QUARTETTE

Dates now Booking for Season '07 and '08

QUARTET SONG CYCLES A SPECIALTY

JOHN G. THOMAS, Mgr., Auditorium Bldg., Chicago

LUCILLE S. TEWKSURY - - - Soprano
JENNIE F. W. JOHNSON - - - Contralto
GARNETT HEDGE - - - Tenor
GRANT HADLEY - - - Bass-Baritone

MONTE CARLO OPERA PLANS NOW READY

"Rheingold" to Be Given for the
First Time—"Henri VIII"
Announced

MONTE CARLO, Jan. 7.—The annual Monte Carlo opera season commences this year on February 1, with a revival of Ponchielli's "La Gioconda," in which the leading rôles will be sung by Félicia Litvinne, Minnie Tracey, a young American singer, well known in Paris; Mlle. Baillac, Fito Ruffo, the Italian baritone, and the Italian tenor, Anselmi.

During the second week of February there are to be two important artistic events, the first being the first production here of Wagner's "Rheingold," with Ernest Van Dyck, Mme. Borgia, Minnie Tracey, Deschampo and Jéhin. Raoul Gunsbourg, who has made a close study of the Wagnerian dramas, is determined to have a thoroughly worthy representation of the first part of the "Ring" cycle. The other important event of the week will be the première of Massenet's new ballet, "Espada," with Mlle. Trouhanowa, of the *Salome* "Seven Veils" fame, in the principal part. It will precede a revival of the same composer's "Thérèse," first produced here two years ago, and since incorporated in the repertoire of the Opéra Comique. Lucy Arbell, who created the name part, will again be *Thérèse*. Charles Rousselière, the tenor, and MM. Chalmin, Bouvet and Ananian will have the other rôles.

The next work to be given will be Puccini's "Tosca," with Gina Giachetti in the title rôle and Maurice Renaud as *Scarpia*. Pini Corsi, Chalmon and Ananian will complete the cast. "Rigoletto" and "Traviata" will be revived during the following week, when Selma Kurz, of the Vienna Court Opera, who goes to the Metropolitan next season, and the Russian tenor, Smirnoff, will again be heard. Boito's "Mefistofele," with Chaliapine, also figures in the list, and during the same week Puccini's "La Bohème" will gather together Selma Kurz, Rousselière, Chaliapine, Scandiani, Chalmin and Pini Corsi.

One of the most important performances of the whole season will be Saint-Saens's "Henri VIII," with Mme. Litvinne, Mlle. Bailac and M. Renaud in the cast. Bizet's "Carmen" is to be given with Renaud as the *Toreador* and Mlle. Bailac as *Carmen*, and to close the season there will be two performances of "Il Barbiere di Siviglia," which is to be given with one of the most remarkable casts that have ever sung the sparkling music. Selma Kurz will be *Rosine*, Smirnoff *Almaviva*, Tito Ruffo *Figaro*, Pini Corsi *Bartolo* and Chaliapine *Don Basilio*.

A Russian named Nowovievsky has composed an opera based on "Quo Vadis." Henri Cain and Jean Nougues have since announced that they have received the sole rights from Sienkiewicz to make a lyric drama of this celebrated romance.

One of the season's novelties in Italy is a five-act opera entitled "Il Nazzareno" (The Nazarene), by Gianetti. It is more of the nature of an oratorio than an opera, ending, as it does, with the crucifixion of the Christ.

GIORDANO'S NEW OPERA "SIBERIA" TO BE GIVEN SOON

Amadeo Bassi, Who Won Pronounced Success in This Work Abroad, Will Be Featured at the Manhattan Production—Dramatic Story of the Opera.



AMADEO BASSI
As "Wassili" in Giordano's Opera "Siberia"
—Act II.

Last season Giordano's opera, "Fedora," was one of the novelties offered the New York public, and the only Italian novelty presented at the Metropolitan Opera House. It met with but moderate success, although it has been repeated several times this season. Rehearsals have now begun at the Manhattan, of the composer's later work, "Siberia," and there is talk of giving a third opera by Giordano, "Andrea Chenier," heard here at the Academy of Music some years ago, still later. Umberto Giordano, like Mascagni, Franchetti, Puccini, Leoncavallo and Cilea, belongs in every sense of the word to the modern Italian school of composers. Born August 27, 1863, at Foggia, his father was a pharmacist. He was allowed to study music seriously, having been accepted as a pupil by the Naples Conservatory of Music.

"Andrea Chenier," first produced at La Scala, Milan, March 28, 1893, raised its composer to prominence. The beautiful libretto is by Illica, the well-known librettist who has written for so many modern Italian opera composers; the music is full of inspiration, the instrumentation unique.

"Fedora" followed, produced for the first time in Milan in 1899. "Siberia" was first heard at La Scala, December 19, 1903, and was not a great success, but less than a month afterward it was given in Genoa, with Amadeo Bassi in the tenor rôle—he did not sing at the Milan première—and was an instant success, and this has been the case in Naples and other Italian cities where Bassi has created the rôle of *Wassili*, as he will in New York. Giordano has repeatedly stated that he considers him his ideal interpreter of the rôle of the young Russian officer. In Paris, where the work was given with Bassi four years ago, it was such a success that Sardou wrote a libretto, "The Feast of the Nile," for Giordano, and this opera when completed will be given its first production in Paris.

The opening scene of "Siberia" is laid on the feast of St. Alexander, in St. Petersburg. A chorus of voices is heard behind the scenes, the orchestra being silent. Then the curtain rises on the elegantly furnished room of a woman. The first rays of the sun fall through a window, a maid is waiting beside it the return of her mistress, *Stephana* (the soprano rôle of the opera). *Gleby* (baritone), an utterly worthless character, enters. He is *Stephana's* factotum, who acts as a go-between with her wealthy admirers, and also gambles with them. He asks *Nikona*, the

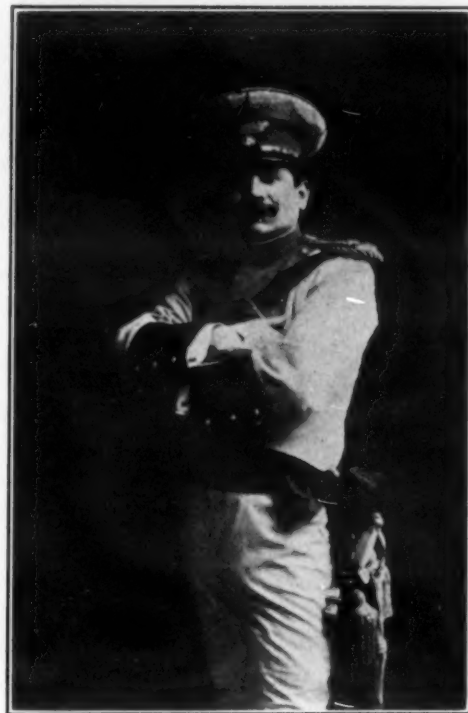


UMBERTO GIORDANO
Composer of "Siberia," Which Will Be
Presented at the Manhattan Opera
House This Winter

maid, where her mistress is, and learns that she has not yet returned home. Dreading that she may have fled with some one unknown to him, he threatens *Nikona*. *Prince Alexis*, one of *Stephana's* greatest admirers, comes with a party of friends. He, too, asks where *Stephana* is, but *Gleby* declares that she is still asleep, and suggests that they all sing to awaken her. This chorus resembles a Neapolitan serenade, and is treated in canon form, with slight orchestral accompaniment. *Gleby* then proposes baccarat until *Stephana* shall make her appearance, for he dares not tell the prince that she is still out. The men retire to an adjoining apartment, and then *Stephana* arrives, plainly dressed, and evidently frightened. She confides to *Nikona* that she loves and is loved by a soldier, who believes her a simple and virtuous girl. She dreads discovery, and dreams of a pure love, in musical phrases somewhat suggestive of *Elsa's* balcony music in "Lohengrin." *Gleby* surprises her, and demands that she listen to the proposals of *Prince Alexis*, his new client. She refuses.

After the prince has come in with a friend, and again left the room with *Gleby* and *Stephana*, *Wassili*, the soldier with whom she is in love, comes in to bid farewell to his mother, *Nikona*, the maid. He tells of his love, when suddenly turning, he discovers *Stephana*. She flies to his arms, *Prince Alexis* sees them, the rivals fight, the prince falls and *Wassili* is arrested, while his regiment, to the music of the Russian national hymn, passes outside on its way from the city.

The second act shows a gloomy, snowy



AMADEO BASSI
As "Wassili" in Giordano's Opera "Siberia"
—Act I.

plain. A train of prisoners for Siberia is about to pass. From the beginning to the end of the act is heard repeatedly the love melody of *Wassili* and *Stephana*. The chorus of deported criminals heard in the distance is a popular Russian song used by the boatmen of the Volga, which Giordano has but harmonized for four voices. His introduction of it has been somewhat criticized. *Stephana* has followed *Wassili*, and in this act he describes to her the terrors of the journey, but she embraces him, and they follow the others to the accompaniment of beautiful melody in the orchestra.

The third act is Easter in Siberia. It opens with a female chorus, light and charming, prolonged into a gay chatter. The orchestra describes the return of the prisoners from work in the mines, then comes an idyllic, serenely melancholy Easter chorus, with effect of bells. But although there is more action in this act, there are too many scenes, and in spite of the technical ability for which Giordano is distinguished, even the final scene leaves the audience unmoved, according to Milanese critics.

Signor Bassi is enthusiastic over the work, however, and declares that *Wassili* is one of his favorite rôles, full of dramatic action and with inspiring music. The accompanying pictures show him as he appears in the first and in the second act. The original La Scala production was under the direction of Cleofonte Campanini, who will, of course, direct the New York performance.

ELISE LATHROP.

This season's opera repertoire in Genoa includes Cilea's "Gloria," Giordano's "Marcella" and "Andrea Chenier," Mascagni's "Cavalleria Rusticana," and "Maschere," Leoncavallo's "La Bohème" and "I Pagliacci" and Camellini's "Tradita."

The Toulouse Academy of Arts and Sciences has awarded a prize to M. A. Wilford, of Brussels, for a composition for violin, piano and orchestra, entitled "Nassau."

KING CLARK STUDIOS

8 Rue Bugeaud, Paris. Address George L. Backus, Secretary
CABLE ADDRESS: "FRANARK, PARIS"

FRANCIS ROGERS

BARITONE
CONCERT, RECITAL, ORATORIO
Residence, 45 West 45th St.
MANAGEMENT LOUDON CHARLTON
Carnegie Hall, New York

WATERHOUSE

SOPRANO
Exclusive Management, Benson & Jones
542 Fifth Avenue New York
Personal Address, 378 West End Ave.
Phone, 3936 River

ROSEMARIE CAMPBELL

CONTRALTO SOLOIST

Madison Ave. M.E. Church
Address
252 WEST 84th STREET
Phone 7500 R Riverside
NEW YORK - N. Y.

MARGUERITE
DE FOREST

ANDERSON

"THE GREATEST LADY FLAUTISTE
IN THE HISTORY OF MUSIC"

Hotel Gramphon, 182 St. Nicholas Avenue, New York City

HJALMAR VON DAMECK

INSTRUCTION

ENSEMBLE PLAYING

SOLO VIOLINIST

1377 LEXINGTON AVENUE
NEW YORK CITY

ORCHESTRAL CONDUCTING

EUGENIE PAPPENHEIM

The Celebrated
PRIMA DONNA

Vocal Instruction—The Evelyn—101 West 78th St.—Tel., 2969 Riverside

CUMMING

SOPRANO

CONCERTS, ORATORIO, RECITAL
54 ST. PAULS PL., BROOKLYN, N. Y.
Phone 727 Flatbush

Society Eagerly Seeks Invitations to Dress Rehearsal at Opera Houses

Many persons do not realize that there is one recurring function at the opera houses of New York that the elect care more to attend than the performances of afternoon or evening, and to which admission is more eagerly sought than the privilege of invading the "diamond belt." This is the dress rehearsal.

The discreet black and white printed cards on which Mr. Conried or Mr. Hammerstein "begs" for the pleasure of "Mr. Smith and One" at a rehearsal are prized more highly than admission to the parterre boxes—or so declares the New York Sun.

At these ceremonies society and the stage meet more closely than on any other footing. Prima donnas talk with their friends from behind the scenes as well as from the stockholders' boxes; critics and artists dwell together in temporary harmony, and Mr. Conried, from his seat in the front row, beams with delight on the singers, the critics and the stockholders.

Dress rehearsals begin at 11 o'clock in the forenoon. As they last invariably until 3 at least, there must be a hiatus for lunch. That is a part of the fun. The half-hour interval for food may be spent in one of the cafés in the neighborhood, or the most interested may prefer to send out for sandwiches or bring them along. The latter rule usually wins and only a few deserters leave the gloomy auditorium and face, with their eyes batting in the sunlight, the Broadway midday. Industrious young men bring sandwiches to those that remain, there is a sound of crackling tissue paper as pasteboard boxes are opened, and there have been seen bottles passing from hand to hand.

Not only do the singers in the audience come in street dress, but frequently the artists on the stage appear in the same guise. At the dress rehearsal of "Adrian Lecouvreur" Lina Cavalieri wore a bicycle skirt and a shirtwaist. The advantage of attendance at rehearsals may be gathered from that fact alone. A ticket will gain admission to see the beautiful Italian in her stage clothes, but no amount of money would gain the sight of her in a shirtwaist outside of a rehearsal. So in the dress rehearsal

of "Iris" Emma Eames did not appear in her Japanese costume. She wore a short skirt and a silk waist.

"It's a superstition," she said, laughingly, to a friend. "I have never been photographed in a part before I sang it nor have I ever worn at a final rehearsal the costume in which I am to sing. I am perfectly sure that to do so would bring me bad luck."

Signor Caruso is another singer with the same prejudice, and Signor Scotti never does more at a dress rehearsal than take off his collar. Even that change makes him interesting to the women who have only seen him scowling as *Scarpia* or *Almaviva*.

This very air of silence and emptiness makes the guests swell with pride at the thought of being so close to the heart of operatic affairs. Then they strengthen this impression by seeing the artists so near them. They always come to the rehearsals. Mme. Sembrich, who says she will have no dress rehearsal of her own this season and is eager to hear the new operas, comes for fear that she may not get another opportunity.

Mme. Louise Homer made her first appearance after the birth of the twins at a dress rehearsal to accustom herself gradually, she said, to the fact that she was a mother of twins and an opera singer. Mme. Eames is a regular attendant at the dress rehearsals when she is not to sing that night or the next day. Most of the men wander in for a few minutes.

The curtain falls on the climax of each act without a hand to relieve the feelings of the audience. There is a rustle as the little gathering moves in its seats. The musicians who have brought their scores shut them up. Sociability reigns as fully as it does in the intermissions on opera nights. The groups melt and blend into one another. Some of the artists who have appeared on the stage come into the auditorium to see their friends. Those who have dressed for their parts rarely appear, but the others come out to look at the stage when the flashlight photographer begins his work. This is always an incident of the dress rehearsals that causes the greatest excitement among the unprofessional visitors. Groups and figures from the opera are taken on the stage from a camera that stands in the auditorium near the orchestra pit. It extends twenty feet into the air.

NEW ORGANIST BEGINS DUTIES IN MONTREAL

Victoria Cartier Makes Favorable Impression at Recital in Church of the Messiah



VICTORIA CARTIER

New Organist of the New Church of the Messiah in Montreal

MONTREAL, Jan. 13.—Victoria Cartier, one of the foremost organists of this city, closed the series of dedication festivities of the new Church of the Messiah with an organ recital last Wednesday evening, assisted by Joseph Saucier, baritone, and a string orchestra under the direction of J. J. Goulet.

As this organist has just been engaged at this place of worship, this recital gave her an opportunity of becoming acquainted with the congregation, and she took full advantage of it. Compositions by Gigout, Saint-Saens, Martini, Wostenholme and Boellmann, were played by the organ alone. Lefevre's "Meditation," which proved the most interesting number of the evening, and Handel's Concerto in D minor were given with the strings. Joseph Saucier sang Niedermeyer's "Pater Noster" and Allitsen's "Song of Thanksgiving."

Victoria Cartier is an officier d'Académie; she is a pupil of Eugene Gigout for the organ and Delaborde for the piano. C. O. L.

Middleschulte's Milwaukee Recital

MILWAUKEE, Wis., Jan. 13.—A select audience attended the concert given by Wilhelm Middleschulte, the organist and head of the faculty of the Wisconsin Conservatory of Music, at Conservatory Hall, on Thursday evening. Bach, Handel and Ritter, as interpreted by Prof. Middleschulte on the new pipe organ of the Conservatory, proved a delight. Bach's familiar Chromatic Fantasia and Fugue for piano, in organ transcription, and a Bach aria with violin obligata served as an introductory piece. Handel's F major concerto, received its first rendition on this organ. The most satisfactory number was the rendition of the fourth of Handel's "Opera Quarta." Prof. Middleschulte again showed excellent care in exposition of individual voices in parallel and counter movements. M. N. S.



PRICE-COTTLE
Conservatory of Music
2105 7th AVENUE
Cor. 128th St., N. Y.
A CORRECT TECHNIC
AN ARTISTIC
INTERPRETATION
The pupils attending this
class have a lesson and practice
EVERY DAY. Monthly
recitals are given.

DAMROSCH ORCHESTRA'S MILWAUKEE CONCERT

Arion Musical Club Presents New York Symphony Society in Two Excellent Programs

MILWAUKEE, Wis., Jan. 13.—Walter Damrosch and the New York Symphony orchestra appeared at the Pabst Theatre Wednesday under the auspices of the Arion Musical Club. The affair was the event of the season and was the chief attraction of their Mid-Winter festival. Both the afternoon and evening concerts saw the spacious theatre crowded.

Tschaikowsky's E minor symphony received its first complete rendition in Milwaukee at the Damrosch concert, about twenty years after it was published and fully sixteen years after it was performed in Chicago and other musical centers of the world.

Concertmaster David Mannes added a sympathetic rendition of Beethoven's popular E major violin Romanza and the "Tristan" studies by Wagner in violin transcription, at the evening concert.

The Arion and Cecilian clubs, besides a fine rendition of "The Challenge of Thor," from Elgar's "King Olaf," directed by Daniel Protheroe, with great success, contributed a most spirited choral cooperation in the "Tannhauser" Saengerfest march and the "Meistersinger" Preghiera, which was given under Walter Damrosch's direction. M. N. S.

A new opera in three acts, entitled "Welve," by a titled dilettante, Count Castracane, has received an indulgent hearing in Modena.

National Opera Company

Incorporated Under the Laws of the State of New York

C. DeMACCHI,
President and Musical Director
A. DeWILDE, Secretary
J. PETRUCCI, Treasurer

1908 SECOND ITALIAN 1908
GRAND OPERA SEASON
20 WEEKS

4 Important Italian Cities, Singers of Great Reputation.

Season will open May, 1908,

—at the—

TEATRO NAZIONALE OF ROME, ITALY

An Established Success; Not an EXPERIMENT

American singers wishing to appear in Grand Opera abroad, will receive full information by addressing to A. DeWilde Secretary of the National Opera Co. 517 West End Avenue, New York City. (Mail appointments only.)

'PHONE, 7228 RIVERSIDE

**517 West End Avenue
NEW YORK**

SPILLMAN RIGGS MUSICAL AGENCY

805 STEINWAY HALL, CHICAGO

Presenting a Conservative List of Recognized Artists

NEW YORK COLLEGE OF MUSIC

128-130 E. 58th St. NEW YORK

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, 'Cello and all branch of music, by a faculty unsurpassed for its excellence. **SPECIAL DEPARTMENT FOR BEGINNERS.** All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.
STUDENTS RECEIVED DAILY CATALOGUE SENT ON APPLICATION

EDWIN EVANS,

BARITONE,

Oratorio---Concert---Recital.

Address: 51 East 84th St., New York.

MARTIN

BASS Oratorio, Concert, Recital

PERSONAL ADDRESS
142 West 91st Street Tel. 5905-J-River

MANAGEMENT
HAENSEL & JONES, 542 Fifth Avenue, New York

SIGISMOND

STOJOWSKI

The POLISH PIANIST and COMPOSER

For open dates apply to
HENRY L. MASON, 493 Boylston St. BOSTON, MASS.

SALLY FROTHINGHAM

AKERS

SOPRANO

RECITALS ORATORIO CONCERTS
Studio, 201 W. 87th St. Phone 1879 R-Riverside New York, N. Y.

GALLICO

American Tour
Direction
WM. KNABE & CO.
NEW YORK BALTIMORE

MADAME

TERESA CARRENO

AMERICAN TOUR BEGINNING NOVEMBER, 1907

For Terms, Dates, Etc., Address,

THE JOHN CHURCH CO., 37 W. 32d St., NEW YORK

Madame Teresa Carreno Will Use Exclusively on Her Tour

The Everett Piano



ECHOES OF MUSIC ABROAD

THE new managers of the Paris Opéra, which will reopen under their direction at the end of this month, have made public the personnel of their new company.

A fortnight ago M. Messenger was complaining of the difficulty he had met with in trying to secure tenors of the first rank in France. M. Gailhard, the retiring manager, agreed with him as to the scarcity of genuine tenors and added that good basses were almost as rare. Messenger and Broussan have since found several new tenors whom they consider very promising, and the complete list of their singers is as follows:

Sopranos—Artists reengaged: Mmes. Bréval, Grandjean, Borgo, Mérentié, Hatto, Féart, Martyl, Laute, Agussol, Mendès, Durif, Vinci, d'Elty, Mathieu. New artists: Mmes. Alice Baron, Mastio, Brozzia, Henriquez and Gall (first-prize winner at the Conservatoire).

Mezzo-sopranos—Artists reengaged: Mmes. Paquot-d'Assy, Flahaut, Passarna, Caro Lucas, Arbel. New artists: Mmes. Charbonnel and Lapeyrette (first-prize winner at the Conservatoire).

Tenors—Artists reengaged: MM. Alvarez, Muratore, Jaume, Dubois, Nuibo. New artists: MM. Escalais, Gautier, late of the Opéra Comique, Féodoroff, Godard, who has won laurels in the French provinces; Plamondon, who is leaving the concert stage for opera; Riddez, formerly a baritone and a pupil of Jean de Reszké, and Corpait, also a graduate from the baritone ranks into tenor rôles.

Baritones—Artists reengaged: MM. Noté, Gilly, Carbelly, Triadou, Duclos. New artists: MM. Boulogne and Dangès.

Bassos: MM. Delmas, Gressy, d'Assy, Paty and Lequien.

The two premières danseuses will be Mlle. Zambelli, reengaged, and Mlle. Boni, who replaces Mlle. Sandrini.

Arrangements have also been made with a number of other noted artists for special appearances at the Opéra. These include: Félia Litvinne, Geraldine Farrar, Mary Garden, Lina Cavalieri, Ernest Van Dyck, Maurice Renaud, Feodor Chaliapine and, possibly, Enrico Caruso.

As already noted, an entirely new production of "Faust" will be the opening bill; the second will be a revival of Rossini's "William Tell," and the third, "Les Huguenots." Perhaps the most interesting feature of the new managers' schedule is the projected revival of Rameau's "Hippolyte et Tericie," which has not been heard in Paris since 1767, and in which M. Plamondon will make his début. Saint-Saëns' "Henri VIII" will also be brought forward. Then there will be Wagner's "Ring" for the first time in its entirety. It is planned to devote special Spring seasons to foreign works; this year it will be a Russian season, and "Boris Godounoff" and "Sadke" will be produced.

ONE of London's weekly journals contained an impressionistic description of Ysaye's playing at a recent concert that has set a new standard in the criticism of music, one with which many a conservative old-timer finds himself helpless to compete:

see the music in the great black figure that sways like a python," he continues, "in the eyes that blink, and seem about to shed luxurious tears; the face like an actor's mask, enigmatic, quivering with emotion, listening to the sounds as they float up. . . . The lips suck up music voluptuously; so the faun played on his pipe in the forests, when the wine of Bacchus had maddened him to a soft ecstasy." * * *

A LEIPSIC critic was hailed to court the other day by Arthur Nikisch for making

THE GLINKA HOUSE IN BERLIN



A tablet on one of the corner houses at Kanonier and Franzoesische streets in the central part of Berlin commemorates the last sojourn of Michael Ivanovitch Glinka, the pioneer Russian composer, in the German capital. It was here that he died in 1857, having returned in the previous year to revisit his old teacher, Wilhelm Dehn, whose illustrious pupils also included Anton Rubinstein and Theodor Kullak. Glinka first studied with Dehn in 1834-5. As in the case with many other houses of distinguished associations in foreign cities, the sign of a small business establishment on the street floor—in this case a cigar store—is much more striking than the token of especially interesting associations the building displays. Glinka's best-known opera is "The Life for the Czar," which was first produced in St. Petersburg in 1836. This was followed six years later by "Russlan and Ludmilla." Both are popular in Russia.

"The playing of Ysaye is a great mystery," says the reviewer, who is evidently superabundantly endowed with imagination; "it is the mystery of the flesh, in which beauty is almost sinful. Other violinists are grave, chaste, or passionate; but his is the voice of the unappeasable agony of the senses. You

remarks that the noted conductor considered libellous. According to *Le Ménestrel*, the critic said in a published article that Nikisch was a coarse man and not worthy to direct a performance of Bach or "Passion." The court gave the critic his choice of paying \$75 or spending thirty days in jail.

FEW are the singers who can command \$1,200 a night at a European opera house, but Sigrid Arnoldson is one of the few. The Swedish soprano, who is very popular in Paris and Dresden, has signed a contract for thirty performances at that figure in St. Petersburg and Moscow. In addition, a benefit performance in each city is guaranteed her. Considering the fact that heretofore Mme. Arnoldson's "benefits" have averaged a sum of \$6,000, her Russian engagement promises to be exceptionally profitable.

EMMY DESTINN has changed her mind! On second thought, there is nothing so unusual, after all, in a prima donna's changing her mind, and the Czechish soprano is said to be generously endowed with the traditional equipment of her profession. Only a week or so ago Berlin correspondents wrote that Fraulein Destinn had not forgiven Intendant von Hulsen of the Royal Opera for overlooking her to let Geraldine Farrar sing *Cio-Cio-San* in the first Berlin production of "Madam Butterfly," and was simply awaiting the expiration of her contract to sever her connection there forever. Moreover, instances of her capriciousness were cited, illustrating her aggravated independence of attitude.

Now, however, the announcement is made that she has extended her contract with the Royal Opera, stipulating, of course, that her American engagement be not interfered with. She is probably one of the best-paid opera singers in Europe and could occupy no more profitable position between the American seasons than she now holds at the Kaiser's institution.

IT WAS bound to come and the only wonder is that it did not happen before. The Boer war has been used as the background of an opera. Two Italians, composer Zampi and librettist Tominetti, have undertaken to place an incident in the Transvaal struggle on the lyric stage and "Boero" ("The Boer"), as it is called, has just been given with success at Spezia.

MYRTLE ELVIN IN ST. PAUL

Young American Pianist Enthusiastically Applauded at Recital

ST. PAUL, Jan. 13.—Myrtle Elvin, the young American pianist, appeared in recital at the Metropolitan Opera House Sunday afternoon. The engagement followed as the direct result of the favorable impression made by the artist on the occasion of her appearance with the St. Paul Symphony Orchestra last week. As on the former occasion, she conducted herself with admirable poise in a program which might easily test the powers of an older artist.

The pianist was received with spontaneous and sustained enthusiasm, and granted two encore numbers.

Ellen Yerrinton and Ethel Daly, two prominent piano teachers of Cambridge, Mass., journeyed to New York last week especially to hear Teresa Carreño play the MacDowell Concerto with the Boston Symphony Orchestra and to attend Mme. Carreño's recital at Carnegie Hall on Sunday.

PIANO TEACHERS AND MUSICIANS!

Of what Real Service is Your Special Knowledge of Music if the Vehicle of Expression is Faulty or Defective?

To give adequate voice to your own compositions or the works of others the TONE and TOUCH of your piano must be perfect. Perfect tone and touch cannot be produced unless the piano action is scientifically constructed, with every adjustment exact. Every piano containing a

STRAUCH BROS. PIANO ACTION

yields perfect tone and perfect touch. It is preferred for and is used only in high-grade pianos, being scientifically constructed by the STRAUCH SYSTEM from the best materials and by the most competent workmen. Insist on having a STRAUCH ACTION and see that you get it.

STRAUCH BROS.

30 Tenth Avenue, New York

S O U S A

AND HIS BAND
JOHN PHILIP SOUSA
CONDUCTOR
JANUARY

Mon. 20 Savannah Ga.
Tues. 21 Augusta Ga.
Wed. 22 Barnsville Ga.
Thurs. 23 Macon Ga.
Fri. 24 Birmingham Ala.
Sat. 25 Decatur Ala.
Sun. 26 Huntsville Ala.
SUN. 26 En Route

M. ELFERT-FLORIO
ACKNOWLEDGED VOICE SPECIALIST
Residence Studio, 22 West 61st St., New York

KELLEY COLE TENOR
ETHEL CAVE ACCOMPANIST
57 W. 58th St
NEW YORK
PHONE 3780 Plaza

The World's Greatest Violinist

SEASON
1907-08

FRITZ
KREISLER
HENRY WOLFSOHN
131 East 17th St.,
New York
STEINWAY PIANO

JOSEPH MAERZ

PREMIER AMERICAN
PIANIST
CONCERT DIRECTION
WOLFSOHN

FRED WHEELER

BARITONE
Oratorio, Recital, Concert
502 WEST 139th ST.
Phone 2648 Audubon, New York

PAUL DUFAULT

TENOR
Oratorio, Concert, Recital,
Instruction, Phone 2992 Chelsea
339 WEST 23d STREET
NEW YORK

OLGA SAMAROFF PIANIST

November to April, Season 1907-1908. Engagements Now Being Booked
For terms and dates apply to C. A. ELLIS, 50 STATE STREET, BOSTON, MASS
Steinway piano used

NORDICA DANCES MERRY WIDOW

Soprano Entertains New York Friends at Musicales at Sherry's

On Sunday evening the ball-room suite of Sherry's presented a brilliant spectacle when Lillian Nordica was hostess of a musicale for several hundred New York friends, among whom were leading lights of a score of professions.

The program was provided by Vladimir de Pachmann, who played Chopin Etudes in true de Pachmann manner, Victor Maurel, the baritone, who sang French songs and operatic excerpts, and Edouard Dethier, the violinist. Mme. Nordica was later prevailed upon to sing, playing her own accompaniments. After the musicale supper was served and after midnight there was informal dancing, following the initiative of the hostess and Wassili Safonoff, the Russian conductor.

When the orchestra struck up the "Merry Widow" waltz Mr. Safonoff approached Mme. Nordica with a gallant Russian bow.

"Ah, madame, you must dance the 'Merry Widow' waltz with me."

"I never dance," replied Mme. Nordica. "I can't, really."

This refusal was only temporary, and after another second the singer came forward with Mr. Safonoff.

"I can't resist this," she called to Mark Twain, with whom and Gen. Horace Porter she had entered the room, and began the waltz. Very humorously Mr. Safonoff burlesqued the Maslovian Prince in the opera. The singer fell into the spirit of the caricature. The guests formed a circle about the dancing space and applauded. Mme. Nordica danced around twice and then retired.

Among Mme. Nordica's guests were Dr. Karl Muck, Gustav Mahler, Emma Eames, Marcella Sembrich, Sydney Homer, Louise Homer and Dr. and Mrs. Wm. T. Bull.

In an article concerning the effect of the conductor's tempo on the performance, Richard Aldrich says, in the New York Times of last Sunday: It is an amusing fact that though Anton Seidl took half a minute longer in playing the funeral march than did Hans von Bulow, he complained to the 'Merker' with the watch, in conversation afterward, that von Bulow took the movement too slowly! The figures are more amusing than important; yet they show that there may be differences of some little amount in the feeling for tempo among musicians of high gifts and accomplishment. The effect that this piece made at each of these performances, however, even the impression as to its tempo, is not to be measured

solely by the number of minutes it took to play it. Preponderating as this must be, there are yet other esthetic elements in a performance that are influential in the impression made upon the listener; elements of beguilement or of weariness."

FARRAR SINGS IN BOSTON

Metropolitan Soprano and Manhattan Basso Cause Social Flutter

BOSTON, Jan. 13.—Geraldine Farrar, of the Conried Metropolitan Opera Company, appeared this morning at a subscription concert given in the ballroom of the Hotel Somerset, and her presence in her home city caused quite as much of a social flutter as when she sang last Spring for the first time here since her European successes. She sang some serious songs by Strauss and Hugo Wolf and also some lighter French songs, and received much applause.

Mrs. Hall McAllister, who provided the program, also presented Charles Glibert, baritone of Mr. Hammerstein's Manhattan Opera Company, and Mr. Czerwouky, violinist, of the Boston Symphony Orchestra. Mr. Glibert was also warmly welcomed by the audience.

Before returning to New York this afternoon, Miss Farrar was the principal guest at a luncheon given by Emil B. Ahlborn.

Henry Hadley's Activity Abroad

Henry Hadley, the American composer and conductor, has been covering a lot of ground in Europe. On December 11 he made a flying trip to Monte Carlo for the premiere of his Symphonic Poem "Salomé," December 12. The next day found him in Berlin conducting his rehearsal for his new symphony. The following week found him back at his post in the Mainz Opera, where he conducted a new opera, "Rosalba," with great success. On December 27 he appeared in Berlin as conductor of the Philharmonic Orchestra with Dohnanyi, and later went to Brussels, where Ysaye had invited him to conduct his "Salomé," which has met with great success everywhere.

Carreno for N. Y. Philharmonic

Teresa Carreno has been engaged as soloist for a special Tchaikowsky program to be given by the New York Philharmonic Orchestra, under Wassili Safonoff in Carnegie Hall on March 27 and 28. Mme. Carreno left for New York early in the week to play in Cleveland on Thursday evening, whence she proceeds to the West for a tour of the Pacific coast, returning via the Southern States.

PROF. SANFORD'S EYE REMOVED

Yale Instructor Now Recovering from Operation at New York Home

Prof. Samuel S. Sanford, who occupies the Chair of Applied Music at Yale University, is recovering from an operation incident to the removal of his left eye, at his New York home, 50 West Fifty-second Street. It is now thought by his physicians that the sight of the remaining eye will not be affected.

The operation was made necessary by the sudden and unexplained loss of the sight of the eye, which befell Prof. Sanford while making an automobile tour with his family in Europe last Summer. The circumstances were reported at the time in MUSICAL AMERICA.

Prof. Sanford, who is known in New Haven as the "millionaire professor," was born in Bridgeport, Conn., in 1849, and inherited a very large fortune from his father, who was president of the Adams Express Company. His life has been devoted to music, and he has been termed by Paderewski "the most musically gifted person I ever knew."

OPERA FOR FIFTEEN CENTS

One Can Hear But Not See for That Price in Dresden

Opera and concerts in Dresden are within the reach of all. The most expensive seats in the house cost about \$2, and there are others from which one can hear perfectly, but not see the stage, which cost about fifteen cents.

The English and American residents, students, etc., frequent the fourth gallery, says the Travel Magazine. The acoustics are perfect and very many people consider seats here the more desirable.

The opera season begins about September 10 and lasts throughout the year, with a holiday of six weeks in summer, and presents the most artistic performance in all Germany. Besides the frequent performance of opera, two series of symphony concerts are given during the winter in the Opera House. It is often difficult to secure tickets for these concerts, but the rehearsals are public and the price of seats small.

A concert and reception was given by the pupils of the Pratt Institute of Music and Art, of Pittsburg, on the evening of January 11. The program consisted of violin and piano-forte selections, those taking part being Ethel Hewitt, Louise Kimball, May Williams, Helen Nicholson, Esther Levine, Gertrude Walrond, Elsie Morgenwroth, Gertrude Bailey, Myrsie

Waldrond, Ruth Williams, Herbert Finkelhor, Frank Mersinger and George Walrond.

MISS RICHOLSON'S RECITAL

Talented American Pianist Plays Before Chicago Club

CHICAGO, Jan. 13.—Edna Richolson, the brilliant young Chicago pianist who has given several concerts with great success in near-by cities this season, made her first appearance at home last week before the West End Woman's Club and was greeted enthusiastically by a large and critical audience. She played the "Rakoczy Marche," and the "Frühlingsnacht" of Schumann-Liszt with brilliancy, and also gave Brahms's Scherzo No. 5 with marked appreciation. The novelties of the day consisted of two Etudes de Concert by Rafael Joseffy; No. 1 in G flat and No. 2 in D flat. The Etude on the Chopin Valse, except for a few performances by the composer himself, has never been played in public until it was introduced by Miss Richolson. They proved to be charming compositions and were interpreted with delightful poetic delicacy and exceptional technique. C. E. N.

"Musical America" in Dresden

(From the "Berlin English and American Register")

DRESDEN, Dec. 28.—We take great pleasure in noticing a music weekly of New York, MUSICAL AMERICA, which some time ago celebrated its second birthday. It is a newspaper of uncommon interest both to musicians and to laymen, containing communications and reports from all over the world, the musical happenings in Europe (Berlin, London, Paris, Dresden, Leipzig) being as immediately chronicled as the musical events of the New world. Of special interest are the pictures of contemporary musicians who have something to say in the artistic world. Among Dresden artists have been noticed Jean Louis Nicodé, Luise Reuss-Belce, and others. The journal, which has a large circle of readers in Europe, is sure of a brilliant future, for it is founded on sound principles and has very able editors (Editor-in-chief, John C. Freund) who avoid everything that possibly might be stamped "lang-weilig" (tedious). It is a newsy, interesting weekly, the style of which is most entertaining. Its reports are short and unbiased, consequently read by everybody. MUSICAL AMERICA has many subscribers of note among the Dresden musicians. Copies of it are for sale here at F. Ries' music shop, and may also be ordered from New York, No. 135 Fifth Avenue.

Arthur J. HUBBARD VOCAL INSTRUCTION ASSISTANTS
Madame HUBBARD and Frederick J. LAMB
159 A Tremont Street, Boston, Mass.

Miss Jessie DAVIS PIANISTE and TEACHER
STUDIO: 407 PIERCE BLDG. BOSTON
The Mason & Hamlin Piano

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford Academy, Haverhill, Mass.
Soloist BOSTON SYMPHONY ORCHESTRA Season 1907-08
Studio 514 Pierce Bldg., BOSTON

Mme. Caroline Gardner Clarke-Bartlett
WINBURN B. ADAMS Assistant
Studio: 509 Pierce Building, Boston
MRS. CORA E. BAILEY
Répétiteur & Accompanist

CUSHING CHILD Contralto Soloist, Teaching.
Lang Studios
6 Newbury St., Boston, Mass.

HENRY T. WADE Concert Organist,
30 Steinert Hall,
BOSTON, MASS.

KATHERINE RICKER CONTRALTO
Concert, Oratorio and Recital
Studio, Trinity Court, Boston
Telephone, Back Bay, 4030

THE HOWE-FABRI STUDIOS
Italian School of Singing, Opera and Languages
Prof. G. L. FABRI
506-507 Pierce Building, Copley Square, Boston
Mme. EMMA HOWE-FABRI

Charles Anthony
Pianist and Teacher
ADDRESS
L. H. MUDGETT, Symphony Hall, Boston

GEORGE DEANE
JOSEPHINE KNIGHT
Personal Address, 4 Haviland St., Boston

Tenor Soloist and Teacher of Singing
Lang Studios, 6 Newbury St., Boston
SOPRANO SOLOIST
Boston Festival Orchestra
1906-7
Management, G. W. Stewart
120 TREMONT ST., BOSTON

RICHARD PLATT
Pianist and Teacher
STEINERT HALL, BOSTON

Eben H. BAILEY Music Education.
MRS. BAILEY, Assistant.
Studios, 620-621 Huntington Chambers, Boston

FELIX FOX PIANIST
Address: RICHARD NEWMAN
STEINERT HALL, BOSTON, MASS.

SOBESKI LYRIC BARITONE
Boston Address, Care of Musical America
Western Address, Seattle, Wash.
MR. SOBESKI WILL REMAIN ON PACIFIC COAST, SEASON, 1907-8.

STEPHEN TOWNSEND Barytone Soloist and Teacher of Singing
6 Newbury Street, - BOSTON

Earl CARTWRIGHT BARITONE
Concert, Recital and Oratorio Work
TEACHER OF SINGING
LANG STUDIOS, 6 NEWBURY ST., BOSTON

H. G. TUCKER Conductor, Pianist and Organist
6 Newbury St. Boston, Mass.

Miss Anna MILLER WOOD Mzzo-Contralto Soloist and Teacher.
Soloist Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.
Studio, Pierce Bldg., Copley Sq., Boston

CAROLYN KING HUNT PIANISTE and TEACHER
Hemenway Chambers,
Westland Avenue, Boston

ENDORSE OPERA CONTEST

Many Supporters of Plan to Encourage American Composition

Correspondents of several New York papers are endorsing a plan to establish an "opera contest," designed to encourage the efforts of American composers. One writer, who signs himself "New Idea," and who claims credit for the plan, says, in the *Evening Telegram*: "Americans have shown the world that they are not afraid to attempt, and that what they attempt usually shows some striking results to those who 'didn't think it was in them.' You can't place a tariff on opera, but you can so encourage Americans to compose opera that they will offer competition—and this competition may surprise some people."

"To my list of conditions I would like to add one other—which, however, has nothing to do with the musical portion of any opera presented to the judges selected for such a contest. It is this: That the libretto be presented in English only. I name this as one of the conditions, so that it cannot be said that the libretto led the composer astray. He must have no excuse."

"Written in the language with which, as an American, he is most familiar, he will know the meaning of every word, and his music will have to picture the libretto. Clean, original, honest American effort—that is what the contest should bring out, and it should bring it out as strongly as possible, so that there may be no room for doubt."

A YOUNG BOSTON PIANIST

Raymond Havens Makes Favorable Impression at Steinert Hall Recital

BOSTON, Jan. 13.—It rarely happens that a pianist who is yet only a boy in years produces such an impression as did Raymond Havens, one of Carl Baerman's pupils, at his first recital given in Steinert Hall last Friday afternoon. His program included: Bach's Italian Concerto, Beethoven's Polonaise in C major, Rheinberger's Toccata in G minor, Schubert's "Moment Musical," op. 94, No. 2, Mendelssohn's Capriccio in F sharp minor, Chopin's Nocturne, op. 15, No. 2, and Balade in A flat, and the Verdi-Liszt "Rigoletto" Fantasia.

Mr. Baerman is acknowledged to be one of the foremost teachers of the pianoforte in this city and it should be a source of much gratification to him that he can produce a pupil like young Havens. It should be stated that Mr. Havens has confined his study exclusively to this country, and since he was twelve years old (that is, for the past five years) has studied exclusively with Mr. Baerman.

In the Italian Concerto and in the Beethoven "Polonaise" he displayed a lightness and brilliancy that was delightful. It was apparent from his interpretation of the entire program that he has already attained much and still has much in future of promise.

One of New York's "yellows" last week gave a vivid account of how a well-known metropolitan composer had been barely saved from self-imposed starvation as the result of sacrifices made to complete the work on a new grand opera. A MUSICAL AMERICA representative was reassured on Saturday to see the unfortunate composer looking well and happy in his evening clothes in a Manhattan Opera House box.

Carl Sobeski and His Pupils



SEATTLE, WASH., Jan. 11.—The cut used herewith is a reproduction of a snap-shot taken in the studio of Carl Sobeski in The Graystone previous to his leaving for his extended recital and concert tour. The picture shows three of Mr. Sobeski's very successful pupils. In the foreground is Frances Eldredge, soprano; standing beside Mr. Sobeski is Leland Craig, tenor, and in the background is Mr. Nelson.

Mr. Sobeski is most enthusiastic over the voices of Miss Eldredge and Mr. Craig, and he predicts great things for these young singers. He has another promising pupil in Lucille Bentz, of Spokane, Wash.

Mr. Sobeski's sojourn on the Coast has been most successful in every respect. He declares that the climate agrees with him and he finds himself in splendid voice and in excellent condition to start upon his tour of the Western cities.

PADEREWSKI IN CHICAGO

Great Audience Hears Pianist's Recital in Orchestra Hall

CHICAGO, Jan. 13.—Paderewski played before a packed house in Orchestra Hall, Saturday afternoon. The great pianist's own "Variations and Fugue," op. 23, opened his program. In the Sonata, op. 27, No. 1, by Beethoven, he adapted tempos that were not altogether traditional, but at the same time he gave a soulful and interesting reading. The Schubert-Liszt numbers were given a clear and sweeping interpretation, the melodies at all times standing out with clear, ringing effect. It was in the Chopin Nocturne, in F sharp minor, that Paderewski was himself of a few years ago; the old-time exquisite tone-coloring was here brought out. Two Etudes from op. 10, and the familiar Scherzo in B-flat minor, were electrifying in rendition. "Chant D'Amour," by Stojowski, and Liszt's Rhapsodie No. 13 closed the program. The audience was enthusiastic in applause and Mr. Paderewski was liberal with encores.

C. W. B.

What Maka da Arteest

While the organ grinder ate the thickly buttered slice of bread on the back porch the Summer resident, who had provided the repast, amused herself by trying to turn the crank of the organ steadily.

"It must be quite difficult to turn the crank in such excellent time as you do," she said, at last.

"No hard, if you no hava da monk," replied the organ grinder, with a melancholy smile. "Turna da crank, keepa da time and watcha da monk—dat taka da arteest!"—*Youth's Companion*.

MR. MORGAN'S FINE CHOIR

Handel's "Messiah" Scheduled for Friday at Baptist Temple, Brooklyn

The Temple Choir, of Brooklyn, assisted by one hundred members from the New York Festival Chorus, will give Handel's "Messiah" at the Baptist Temple, Brooklyn, next Friday evening, January 17, under the direction of Tali Esen Morgan. The chorus of three hundred voices will be assisted by the New York Festival Orchestra and by Viola Waterhouse, soprano; Madaline Perry-MacBride, contralto; Dan Beddoe, tenor, and Frederic Martin, basso.

Under the direction of Mr. Morgan, the Temple Choir has grown to be a magnificent musical organization. This choir was founded and conducted for ten years by Prof. E. M. Bowman, and when he resigned to take charge of the music at Calvary Baptist Church, Manhattan, he was glad that his personal friend, Tali Esen Morgan, succeeded him. Mr. Morgan has added much new material, until now the choir numbers nearly two hundred voices, and is constantly growing.

The more notable French composers of opera are engaged at present as follows: Massenet on "Bacchus," Gabriel Fauré on "Penelope," Claude Debussy on "Une Histoire de Tristan," Georges Hue on "Miracle," Reynaldo Hahn on "Prométhée," Henri Février on "Monna Vanna," Lévaillé on "La Rôtisserie de la reine Pédauque," Louis Brisa on "Altair."

The carnival season of opera in Venice was inaugurated with Massenet's "Le Cid." The repertoire further includes "Hamlet," "Thais," "Paoloe Francesca," "La Cabrera," "Marcella," and "La Traviata."

SOUSA IN BOSTON

Symphony Hall Audiences Enjoy Two Concerts by March King's Band

BOSTON, Jan. 13.—Sousa and his band gave two excellent concerts in Symphony Hall Wednesday afternoon and evening. Mr. Sousa was assisted by Lucy Anne Allen, soprano; Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Much interest was manifested in the new Sousa march "Powhatan's Daughter," which was played at both concerts. Sousa is, without doubt, one of the most generous conductors on the concert stage to-day when it comes to encores. At the evening performance thirteen additions were made to the program of nine numbers. The three soloists were warmly applauded and each responded with encores, Miss Powers playing two numbers, Schubert's "Serenade" and a "Hungarian Dance."

Mr. Sousa obtains very remarkable effects with his band, and not only plays the marches and lighter numbers with an inimitable swing and spirit, but also gives a most adequate interpretation of such numbers as Grieg's "Peer Gynt" Suite, Dvorak's "Humoresque" and Wagner's "Ride of the Valkyries." He is taking his band on an eight-weeks' tour, covering New England and as far West as St. Louis, together with many Southern cities.

D. L. L.

PRAISE FOR HAMLIN

Portland Ore., Critic Enthusiastic Over American Tenor's Merits

PORTLAND, ORE., Jan. 11.—The critic of the *Oregonian* bestows the following praise upon George Hamlin:

"For lo! these many moons, Portland has sighed for a tenor. Not a high baritone, but a real, lyric tenor with a voice of melting sweetness yet with such volume that he can take a ringing B flat above the staff and not cough."

"People crowded the Heilig Theatre last night and heard such a rara avis tenor, George Hamlin, tenor primo, and an American at that. To say that he pleased the audience is to state the fact mildly—they raved over him and some women applauded so much that they damaged their kid gloves."

"Technically, it was a real voice lesson to hear Mr. Hamlin sing. He is not a grand opera tenor, but can you think of a beautiful, liquid, natural voice, even as a rock in tone delivery, and marked by fine sentiment? That is Hamlin, and he is as good as any going, in concert or oratorio."

Miss Boice's Philadelphia Recital

PHILADELPHIA, Jan. 13.—Miss M. Frances Boice, reader, of this city, and her sister, Miss Helen Boice-Hunsicker, soprano, formerly of this city but now of New York, gave an evening of lyrics and ballads in the Haseltine Galleries last Friday. Miss Boice, who is well known locally as a teacher of elocution, proposes now to devote more of her time to public reading and is giving these evenings as an introduction. Friday's program was most attractive and the size of the audience and its enthusiasm augured well for Miss Boice's future. Another evening will be given on February 21.

H. M. N.

THE ADAMOWSKI SZUMOWSKA TRIO

Mme. Szumowska—Mr. T. Adamowski—Mr. J. Adamowski

Management: W. S. BIGELOW, Jr., 687 Boylston St., BOSTON

The Mason & Hamlin piano exclusively used

Mme. EVTA KILESKI DRAMATIC SOPRANO

W. S. Bigelow, Jr. BOSTON

MISS EDITH CASTLE CONTRALTO

Management W. S. Bigelow Jr. BOSTON

NINA FLETCHER The Noted Young Violin Virtuoso.

Dates Now Booking Management, W. S. BIGELOW, Jr., 687 Boylston St., Boston

WEAVER The Remarkable Blind Pianist

THE MASON & HAMLIN PIANO

Management W. S. BIGELOW Jr. 687 Boylston Street, Boston

ROSA LINDE : NELLIE WRIGHT

CONTRALTO

SOPRANO

Management W. S. Bigelow, Jr., 687 Boylston St., Boston

BERNHARD — Now Booking — VIRGINIA LISTEMANN LISTEMANN

The Distinguished Violinist

Soprano

Management W. S. Bigelow, Jr., 687 Boylston St., Boston

WILLARD GIUSEPPE PICCO FLINT

BASSO CANTANTE.

ORATORIO, RECITALS, CONCERTS.

Management

W. S. Bigelow, Jr., Boston.

The TOLMANINA TRIO

Name given by Edouard De Reszke

DATES NOW BOOKING

GRACE MARSHALL, Violin

A. LAURA TOLMAN, 'Cello

MYRA WINSLOW, Piano

Management W. S. BIGELOW, Jr.

687 Boylston Street, BOSTON

FLONZALEY QUARTET DELIGHTS AUDITORS

Beethoven, Mozart and Sinigaglia
Program Finely Rendered in
Mendelssohn Hall

A renewed impression of its excellence was made by the Flonzaley Quartet on the afternoon of Tuesday, January 14, in Mendelssohn Hall, and the hall-filling gathering of auditors enjoyed two delightful hours. There was an utter absence of monotony and the performance of the four men represented a perfect welding of separate individualities.

The quartet is made up of Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Ivan d'Archambeau, 'cello. Each player is a proficient artist and each has a fine artistic sympathy for the others, the two violins especially blending beautifully. Ugo Ara's viola forms a perfect link between the violins and the 'cello and d'Archambeau's tone is exquisite.

It is in the perfect tone balance and agreement of timbre and expression that perhaps more than any other thing distinguishes the playing of the Flonzaley Quartet.

The best qualities of the playing of the four men were heard in Beethoven's quartet in F minor, opus 135, which was given with evident intellectual grasp. The other numbers were Mozart's B flat major quartet, and Sinigaglia's quartet in D major, opus 27.

This last-named work was given also with fine sympathy and emotional fervor. It was, all in all, a fine program finely rendered.

WILL NOT SUE HAMMERSTEIN

Steinway & Sons Deny Report Printed in
The New York "World"

The New York *World*, Wednesday, published the statement that Steinway & Sons intended to sue Oscar Hammerstein, the impresario of the Manhattan Opera House, for printing on his opera house programs a summary or scenario of the opera he presents there.

There seems to be not the slightest foundation of truth in this statement, for when it was called to the attention of Treasurer Frederic Reidemeister, of Steinway & Sons, he promptly and emphatically said:

"There is absolutely not a word of truth in it. I don't know where the story originated, and it is 'rot.' We have not the slightest intention or idea of objecting to Mr. Hammerstein's printing a scenario of the operas in his programs. We have the exclusive libretto privilege at the Manhattan Opera House, and are doing satisfactorily with them.

"That story was printed without the slightest authority from us and without, as I said before, the slightest foundation in fact, and its publication is absolutely unjustified."

CHICAGO SOCIETY FOLK HEAR NOTED ARTISTS

Mme. Fremstad and Fannie Bloomfield-Zeisler Entertain at Fourth
Morning Musicales

CHICAGO, Jan. 14.—The fourth morning musicale conducted under the Dramatic Direction of Chicago, for the benefit of the prison work of Mrs. Maude Ballington Booth, brought out the largest and most exclusive fashionable audience of any of the series that have thus far been advanced in the Congress Hotel. The program of Monday was, in an artistic sense, ahead of its predecessors.

Mme. Marie Rappold, of the Metropolitan Opera Company, was the singer of the day. Her first number was Agatha's Aria from "Freischuetz," which was sung with great tenderness and dramatic breadth. Following she sang a series of songs by Henschel, Brahms and Van der Stucken, all finely shaded and beautifully voiced. She gave several encores.

Mme. Fannie Bloomfield-Zeisler, Chicago's most distinguished pianist, made her first appearance this season, and, judging by her work, has in a great degree recovered her health. Never before has she played more beautifully or brilliantly. "Vogel als Prophet,"—Schumann; "Scherzo,"—Mendelssohn; "Hark, Hark the Lark,"—Schubert; and "The Erl King,"—Schubert, comprised her first group. Her second series of selections contained four Chopin items that called forth the greatest enthusiasm of the day and resulted in an encore in a Chopin Etude. Subsequently she appeared, playing as her final selections Strauss's Arabesques on themes of the "Beautiful Blue Danube;" she also played Moszkowski's Fantasies, op. 52.

C. E. N.

Mme. Marie Von Unschuld, president of the University of Music and Dramatic Art, gave an interesting lecture on the "Development

of the Opera" at the recent meeting of the Unschuld Club, in Washington, D. C.

Dana's Musical Institute Chorus, of Warren, Ohio, gave a cantata recently—"The Rose Maiden," by F. H. Cowen. The parts were excellently taken by Romaine R. Smith, soprano; Hettie Williams, contralto; W. S. Forbes, tenor, and T. H. Evans, bass. There was a chorus of one hundred, which acquitted itself excellently.



William H. Baker

BINGHAMTON, N. Y., Jan. 13.—William H. Baker, for twenty years a band director and musician, of Binghamton, died at midnight Friday night of cerebral hemorrhage at the age of thirty-nine years. His band won many prizes throughout the State in recent years. He conducted the band which played last season at Saratoga Springs.

Lottie Graver

Lottie Graver, a teacher of music in Boyers-town, Pa., was killed in the panic and fire at the opera house in that city on Monday.

Bessie Thorpe

Word by cable announces the death in Berlin of a young American musical student, Bessie Thorpe, the daughter of former Selectman and Mrs. Joseph B. Thorpe, of Needham, Mass. She went to Germany to study music and languages.

James Ryder Randall

AUGUSTA, GA., Jan. 14.—James Ryder Randall, author of "Maryland, My Maryland," died to-day of pneumonia. The poem which made him famous was written after the attack by citizens of Baltimore on the Massachusetts troops, April 19, 1861. It was published in the New Orleans *Delta* and widely copied. A few days after the poem was written Hetty Cary, of Baltimore, heard it declaimed by a friend and began singing it to the classic

melody of "Lauriger Horatius." Words and music were thus united in Mr. Randall's native city, and from that time on it was sung in every Southern army camp and in thousands of Southern homes.

Carlotta Ferrari

Carlotta Ferrari, at one time a famous dramatic composer, is dead at Bologna in her seventy-first year. The daughter of a schoolmaster, she was born in Lodi on January 27, 1837, studied singing and piano at the Milan Conservatoire, then took up composition under Mazzucato.

After the death of her father, when she was still quite young, she was the sole support of her mother and sister. When not yet twenty years of age she produced an opera, "Ugo," of which she had written both words and music, then she published a quantity of poetry and numerous novels, and in 1866 brought out a second opera, "Sofia," in her native city, which was afterward given in Milan and Turin. She received various commissions for ecclesiastical works, and finally produced another opera, "Eleanora d' Arborea," in Cagliari in 1871. All these operas met with success, but her career was not a long one. Of late years she had ceased composing.

Warren Davenport

BOSTON, Jan. 13.—Warren Davenport, long prominent in the musical circles of this city, died at his home in Waumbeck Street, Roxbury, Friday of last week, in his sixty-eighth year. Active always in his musical work, he did not relinquish this until about last November.

Mr. Davenport was well-known to musicians, singers, writers and publishers of music, not only in Boston and hereabout, but throughout the country, for his work along musical lines had been broad. As a young man he was employed by Oliver Ditson & Co., the old-time house which now is the Oliver Ditson Company.

He had been musical critic of the Boston *Traveler*, the *Advertiser*, and in years past for John C. Freund's musical publications. He was considered a caustic critic, who never hesitated to say exactly what he thought regarding even those viewed as the world's greatest artists, and, independent of all other criticism, Mr. Davenport held to his own viewpoint regarding their ability.

His work as a vocal teacher in this city covered many years, and he had numbered among his pupils not a few who later became famous as public singers.



MAY MUKLE

"The Maud Powell of 'Cello'"

Available
JANUARY to
MAY, 1908.

Address
FRANCHE & TURNER
1402 Broadway, NEW YORK CITY

FRANCES VAN VEEN

SOPRANO
MUSICALES-CONCERT-ORATORIO
20 W 135th St. Tel. 5389 Morningside

Charlotte

MACONDA

Management
R. E. JOHNSTON
St. James Building, New York

The MEHAN STUDIOS

Development of the VOICE and Expressive SINGING
Mr and Mrs JOHN DENNIS MEHAN

Assistants: John C. Wilcox, John Barnes Wells, Grace Daschbach, Teacher of Sight Singing: Marie Louise Olthens
Phone: 5946 Columbus
Address: THE MEHAN STUDIOS
CARNegie HALL, NEW YORK
Circular on application
COMPETENT SINGERS FURNISHED FOR CHURCH, CONCERT OR ORATORIO

WITHERSPOON

BASS

MANAGEMENT:
HENRY WOLFSOHN
131 E. 17th St., New York

J. HUMBIRD DUFFEY

BARITONE
Management A. B. PATTOU
Phone 5739 Gramercy
36 EAST 23d STREET
New York, N. Y.

Emilio AGRAMONTE

STUDIO,
6 W. 28th St.
NEW YORK, N. Y.
VOCAL MASTER AND CHORUS DIRECTOR

RALPH

OPERA
CONCERTS
RECITALS
ORATORIO

OSBORNE

BASS-
CHANTANTE

DIRECTION: J. E. FRANCKE, 1402 BROADWAY, NEW YORK

SAENGER

TEACHER OF SINGING
FROM THE RUDIMENTS OF TONE PLACING TO ARTISTIC
FINISHING FOR CONCERT, ORATORIO AND OPERA
51 East 64th St., New York Tel.: 3669 Plaza

ORMSBY

TENOR

ORATORIO CONCERT RECITAL
190 Claremont Ave. Tel. 4773 Morningside
MANAGEMENT
HAENSEL & JONES
542 Fifth Avenue New York

DANIEL BEDDOE

DRAMATIC TENOR
CONCERTS, ORATORIO, Etc.
Address, Henry Wolfsohn
131 East 17th Street

CLARENCE EDDY

ORGANIST

Direction:
HAENSEL & JONES
542 Fifth Ave.
NEW YORK

EDWARD STRONG

TENOR
7 West 92 St.
NEW YORK
Telephone 1424 River

Florence HINKLE

SOPRANO

CONCERTS
ORATORIOS
SONG RECITALS
Exclusive Management
HAENSEL & JONES
542 Fifth Ave., N. Y.

Personal Address
122 W. 114th St., New York

JOSEPHINE SWICKARD

SOPRANO

Concerts, Recitals, Oratorio
Address J. E. FRANCKE,
1402 Broadway, NEW YORK

In America from December, 1907, to July, 1908

JANET SPENCER

CONTRALTO

Management, HENRY WOLFSOHN
131 E. 17th Street, New York

ELLIS CLARK HAMMANN

PIANIST
1524 Chestnut Street,
PHILADELPHIA, PA.

ELIZABETH

CLARK-SLEIGHT

AUTHORIZED REPRESENTATIVE OF
SBRIGLIA FERGUSON
PARIS BERLIN
116 EAST 19th STREET
NEW YORK CITY

SEMBRICH IN BEST FORM IN OLD ROLES

"La Traviata" and "Marta" Are Revived for Metropolitan Audiences

ONE WEEK AT THE METROPOLITAN

Wednesday, Jan. 8—"La Traviata": Mmes. Sembrich, Jacoby, Girerd; MM. Caruso, Scotti, Dufriche.

Thursday, Jan. 9—"Tristan und Isolde": Mmes. Fremstad, Homer; MM. Knoté, Van Rooy, Blass, Mühlmann, Reiss.

Friday, Jan. 10—"Mefistofele": Mmes. Farrar, Rappold, Jacoby, Girerd; MM. Chaliapine, Martin, Tecchi.

Saturday, Jan. 11—Matinée—"Marta": Mmes. Sembrich, Homer; MM. Bonci, Journet, Barocchi.

Evening—"Aida": Mmes. Gadski, Kirkby-Lunn; MM. Lucas, Stracciari, Blass, Mühlmann, Tecchi.

Monday, Jan. 13—"La Traviata."

Wednesday, Jan. 15—"Die Meistersinger": Mmes. Gadski, Mattfeld; MM. Knoté, Van Rooy, Goritz, Blass, Mühlmann, Reiss.

Marcella Sembrich has been much in evidence at the Metropolitan of late, but not too much for the lovers of finished vocal art. As her engagement for this season ends in a short time now and Berta Morena and Marta Leffler-Burckard are due at an early date to join the company, the nature of the répertoire at the Metropolitan will doubtless undergo a change for the latter part of the Winter.

In the revival of "La Traviata" last week Mme. Sembrich had one of her most congenial rôles. In Monday's repetition of the opera, inspired possibly by the approaching début of a new rival at the other house, she was in even better form, singing with a lavish outpouring of tonal beauty and acting the rôle of the consumptive heroine with appealing pathos. Mr. Caruso, as *Alfredo*, sang in his best style in both performances, while Mr. Scotti and Miss Jacoby repeated familiar personations.

The postponed "Marta" was sung delightfully at the Saturday matinée, when Mr. Bonci, in Mr. Caruso's rôle of previous seasons, Louise Homer and Marcel Journet were associated with Mme. Sembrich's vivacious *Marta*.

On Thursday evening there was again much well-deserved applause for conductor and artists, when "Tristan und Isolde" was repeated, under Gustav Mahler. Olive Fremstad's strongly individual *Isolde*, Mme. Homer's vocally beautiful *Brangäne* and Heinrich Knoté's *Tristan*, as also the lesser rôles, were in full accord with the impressive exposition the orchestral score received.

Though Lina Cavalieri had been announced to sing *Margareta* in Friday's "Mefistofele" she was a victim of indisposition, and no one was sorry that Geraldine Farrar was in her own place again. In the Saturday evening "Aida" George Lucas sang *Rodames* for the first time in New York. Mme. Gadski was the star of the performance.



ALESSANDRO BONCI

(Copyright by Mishkin, N. Y.)

Alessandro Bonci, the illustrious Italian tenor, who was last year one of Oscar Hammerstein's stars and this season has been winning a host of new admirers at the Metropolitan Opera House, has just been reengaged

for the next Covent Garden season. Few opera singers are kept as busy as Signor Bonci, who is a favorite throughout Europe. It is probable that he will make a short concert tour immediately after the present opera season closes.

WYNNI PYLE IN RECITAL

Gifted American Pianist Makes Debut in Mendelssohn Hall

Wynni Pyle, a talented pianist, appeared on Thursday evening of last week, in a piano recital, with Karl Griener, 'cellist, in Mendelssohn Hall, New York. Miss Pyle played Chopin's Preludes in D minor and B flat minor, Ballade in F major, Etude in C sharp minor, Scherzo in B minor, Paderewski's "Theme et Variations," Brahms's Rhapsodie in D minor and Schlozer's "Etude."

Miss Pyle is a native of Texas and a pupil of Leschetizky, with whom she studied for three years in Vienna. She studied first in this country with Harold von Mickwitz, later

with Fanny Bloomfield Zeisler, and then went to Europe. Two years ago, Miss Pyle made her début abroad, played in the principal cities of Europe, and has now returned to tour in her own country. She proved to be an interesting pianist and her work throughout her program contained much of promise.

Mr. Griener played Rheinberger's Sonata in C, and a group of numbers by Bruch, Leclair, Dubois and Popper.

Gerardy in Montreal

MONTREAL, Jan. 14.—Jean Gerardy, the Belgian master of the 'cello, filled Stanley Hall to its capacity last night when he gave a recital that showed this artist on a continuously rising development of maturity. Gerardy was called and recalled on two occasions.

"LOUISE" ATTRACTS NEW YORK CROWDS

Hammerstein Finds Charpentier's Opera a Strong Drawing-Card

ONE WEEK AT THE MANHATTAN

Wednesday, Jan. 8—"Louise": Mmes. Garden, Bressler-Gianoli; MM. Dalmorès, Glibert.

Thursday, Jan. 9—"Aida": Mmes. Agostinelli, de Cisneros; MM. Bassi, Ancona, Arimondi.

Friday, Jan. 10—"Don Giovanni": Mmes. Russ, Jomelli, Zeppilli; MM. Renaud, Glibert, Didur, Cazauran.

Saturday, Jan. 11—Matinée—"Louise."

Evening—"Il Trovatore": Mmes. Russ, de Cisneros; MM. Zenatello, Sammarco, Arimondi.

Monday, Jan. 13—"Louise."

Wednesday, Jan. 15—"La Traviata": Mme. Tetrazzini; MM. Bassi, Ancona, Glibert.

Mr. Hammerstein has found his production of "Louise" a happy venture. The New York public has set its seal of approval upon Charpentier's lyric pictures of the working-people's life in modern Paris.

The appeal the work makes is due to the vivid delineation of the good qualities and limitations of the essentially human characters represented, the particularly potent human note in the father's character, to the effective musical score, which grows upon one with repeated hearings, and to the excellence of the Manhattan performance. With every repetition the work of the orchestra shows added refinement, Mr. Campanini's reading being marked by increasing regard for the characteristically French nuances essential to a convincing interpretation.

The house has been crowded for every repetition of the opera. On Monday evening Mary Garden received a basket of roses and orchids from Mme. Tetrazzini. On every occasion the four principals, Miss Garden, Clothilde Bressler-Gianoli, Charles Glibert and the other Charles, Mr. Dalmorès, are recalled time after time after the acts, and the sewing-girls in the second act also invariably receive due recognition of their animated acting and bright singing.

"Don Giovanni" on Friday night attracted another large crowd of the admirers of Maurice Renaud's portrayal of the name part. The baritone was again the dominating figure in the performance, Mr. Glibert an excellent *Mazetto*, and Adamo Didur and Jeanne Jomelli both admirable as *Leperello* and *Donna Elvira*, respectively.

At the Teatro Regio, in Turin, Massenet's "Ariane," just produced, will be followed by Wagner's "Die Meistersinger" and "Lohengrin," Verdi's "Falstaff" and Catalani's "Le Vally."

London has never yet had a public performance of "Salomé," but Richard Strauss has been especially engaged to conduct the greater portion of the orchestral score at a concert in Queen's Hall in March.

HASSLER

BARITONE

Management WALTER R. ANDERSON

5 West 38th Street, New York

Phone 349 38th

WILLIAM HARPER **BASSO**

Mr. Harper's connection with Lawrence University Conservatory of Music, Appleton, Wisconsin, does not prevent his accepting concert engagements. | J. E. FRANCKE, 1402 Broadway, New York

MARTIN GOUDEKET **BARITONE**

69 W. 93d St., New York, N. Y.

CHARLES W. KITCHELL **TENOR**

176 West 81st Street
NEW YORK
Telephone 8674 River

HERBERT L. Houston **Violin Virtuoso**

Willett School of Singing
KIMBALL HALL, CHICAGO, ILL.

M. A. WERTHEIM **Grand Opera Tenor and Concert Singer**

VOCAL INSTRUCTOR

STUDIOS: 463 Central Park West
NEW YORK, N. Y.

LITSNER

VOCAL INSTRUCTION—First prizes of the Paris Conservatory of Music. Gold Medal of the Académie des Beaux Arts of France. Memorial Locket of the French Republic, City of Lille. Honorary Member of the Society "Mehul" of Belgium. "Académie Palms," the only decoration bestowed upon woman by the French Government.
Address, by letter, 139 Madison Avenue, New York City.

CHAMBERS

CORNET VIRTUOSO

SEASON IN AMERICA 1907-08

Concerts, Oratorio, etc.

Suite 8016 Metropolitan Building
NEW YORK, N. Y.

FALL TERM
SEPT. 16th, 1907
Literature Sent

VIRGIL

Specialties:
Art of Teaching
Public Performance

Piano School and Conservatory. **MRS. A. M. VIRGIL**,
Director, 19 West 16th Street, New York

DORA BECKER **VIOLINIST**

Management of C. G. SHAFFER,
257 West 100th Street,
Telephone: 4947 Riverside. NEW YORK

Wm. F. Hirschmann

BARYTONE
Concerts, Oratorio
Address: 386 St. Nicholas Ave.,
NEW YORK, N. Y.



Edwin Schneider, pianist, with George Hamlin, the Chicago tenor, has just completed a Western tour as far as the Pacific coast.

Edith Harris Scott, contralto of the Bellefield Presbyterian Church choir, of Pittsburg, gave a recital in Conservatory Hall, Dithridge Street, the evening of January 13.

Mrs. F. E. Bartlett, who has been on a leave of absence for several months, has returned to Trinity Church, Waterbury, Conn., where she has been contralto soloist for about seven years.

The International Conservatory of Music, Fifty-ninth Street and Lexington Avenue, New York, gave a complimentary concert at the Conservatory Hall on Friday evening, January 10.

Charles E. Watt, director of the Chicago Piano College, gave a piano recital before the Woman's Music Club, of Lima, Ohio, recently, with the assistance of Mrs. Ira Longworth and Mrs. R. O. Woods, vocalists.

The recital program by Wilhelm Middel-schulte, organist, and Katherine Clarke, contralto, assisted by Mrs. Norman Hoffman, pianist, at the Wisconsin Conservatory of Music, Milwaukee, on the evening of January 8, was a decided success.

U. S. Kerr, the Minneapolis baritone, formerly of Boston, who is making a tour of Michigan, Wisconsin and Illinois, was heard at an informal recital Wednesday afternoon last week at the studio of Gustav Holmquist, in Kimball Hall, Chicago.

A recital in commemoration of the birthday of the late Mrs. Betty Loeb, in whose memory the Institute of Musical Art, in New York, was founded, was given by members of the faculty and by students of the institute Thursday evening, January 16, at Mendelssohn Hall.

The first of a series of Chamber Music Concerts in charge of Alice Coleman, of Los Angeles, was given on January 9, in the Shakespeare clubhouse of Pasadena. The program was given by Miss Coleman, at the piano; Mrs. Walter Raymond, soprano, and Madeline Winthrop Barnes, violinist.

Herbert Witherspoon sang at the last concert of the Los Angeles Symphony Orchestra which was given at the Auditorium Friday afternoon, January 10. The orchestral program included Beethoven's overture to "Fidelio," Stanford's "Irish Rhapsody" and the Mendelssohn third symphony in A minor.

Josef Hofmann telegraphed his manager, Henry Wolfsohn, this week, of his great success in the City of Mexico, where he gave three recitals this week, for which his share of the receipts were seven thousand and two hundred dollars. He will give four additional concerts there this coming week.

The class of 1908 at the Guilman Organ School, in New York, has organized itself into a fraternity. The first meeting was held early this month, when several topics of interest were discussed. William C. Carl has returned from his holiday vacation and was present at the meeting of the school Tuesday morning.

Mme. Johanna Galski will give her annual New York recital at Carnegie Hall Tuesday afternoon, February 4. This will be Mme. Galski's only New York appearance in recital this season and is bound to attract a large audience of admirers of the brilliant prima donna. She will be assisted at the piano by Frank La Forge.

Francis Rogers gave a successful recital in Chicago January 9 and another on the 11th at Utica, N. Y. The baritone's popularity continues to show a marked increase and his

present season is one of unusual activity. In addition to his recital appearances, Mr. Rogers has a number of oratorio engagements in the East and Middle West.

Mme. Harriet A. Strakosch has opened a school of opera in Chicago. She has had wide experience in opera singing and is thoroughly equipped to conduct a most successful school. Her experience has given her the ability along the lines of voice building, German songs, teaching of operatic rôles and in both acting and stage business.

The program given at the second historical soirée by Emil Heermann and Hans Von Schiller, of Chicago, and Mrs. Edgar Neyman and Eugene Luening at Ethical Hall, Milwaukee, contained a generous combination of ancient music of historical interest mainly, together with such compositions of a later date as have become popular with concert audiences of all denominations.

Mary Highsmith, of Chicago, sang the rôle of Martha in one act of Flotow's opera at a concert at the Oaks Club, of Austin, near that city recently. Ferne Amy Gramling was the Nancy, John B. Miller sang the part of Lionel, and J. Lester Haberkorn was Plunkett. Frederick Morley, pianist; Hugo Kortschak, violinist, and Arthur Middleton, basso, contributed other numbers to the program.

Harold Bauer will play the following program at his first New York recital, which he will give Tuesday afternoon, January 28, at Mendelssohn Hall: Sonata Eroica, op. 50, MacDowell; Fantasiestücke, op. 12, Schumann; Prelude Fugue and Variation, op. 18, César Franck-Bauer; Barcarolle, op. 60, Chopin; Prelude in D flat, op. 71, Emanuel Moor and variations on a theme by Paganini op. 35, Brahms.

The Music History lectures at Phelps School, Columbus, Ohio, were resumed on January 10. A short talk on the building of an orchestra was given and there was also an analysis of the program which the Boston Symphony Orchestra will play January 30 in Columbus. Three absolutely new works to Columbus will be given by the Boston Orchestra, and students were glad to have the opportunity to study them in advance.

Warren D. Allen, a pupil of Hugo Mansfeldt, gave a recital in Lyric Hall, San Francisco, recently, at which he played a varied program, including Sonata, opus 5, F minor, Brahms; Sonata, F sharp minor, opus 11, Schumann; "Consolation," Arensky; "La Nuit" Etude, Glazounow; "Polichinelle" (Clown), Rachmaninoff; "Wiegenliedchen," Sketch, Albert I. Elkus; Aria, opus 50, No. 3, Caprice Espagnol, Moszkowski.

Hugo Troetschel gave his one hundred and thirty-second organ recital in the German Evangelical Church, Brooklyn, on the evening of January 13. Mr. Troetschel was assisted by Gertrude Albrecht, soprano; Anna Winkapp, alto, and William Grafing King, violin. The program was widely varied, including works of Bach, Saint-Saëns, Wagner, Mendelssohn, Alexandre Guilmant, Rossini, Max Reger, H. R. Shelley, Wieniawski and James Rogers.

Walter C. Stein, of St. Louis, Mo., has filed suit in the Circuit Court against William Zink for \$5,000 damages for alleged slander. The plaintiff and defendant are leaders of rival factions in the Orpheus Musical Society, of St. Louis. A fight for possession of the musical instruments and sheet music claimed by both factions is pending in Justice Spalding's court. Mr. Zink is president of the organization. He instituted the replevin suit in Spalding's court.

Last Saturday evening the annual meeting of the Brooklyn Baptist Temple Choir was held, when the following new officers assumed their respective duties: President, Carmon R.

Hetfield; first vice-president, Rev. Cortland Myers, D.D.; second vice-president, John Cherrie; secretary, Mrs. F. M. Wright; treasurer, Charles L. Jones; registrar, W. H. Adams; assistant registrar, B. B. Gideon; chief librarian, Charles I. Rendell; directors, John Cherrie and Charles O. Tittle.

Musical friends of Henri Gressitt, who was last year associated with the publicity corps of Henry W. Savage's beautiful production in English of Puccini's "Madam Butterfly," will be glad to learn that he has resumed his position with this company. Mr. Gressitt's Blue-grass courtesy has made him a column of friends stretching from Maine to California, and he has received from them a stack of congratulatory messages on his return to the staff of Mr. Savage's great operatic success.

It is probable that a music festival will be held in Syracuse, N. Y., next spring in spite of the fact that the Board of Directors of the Syracuse Musical Festival Association abandoned the project. A proposition has been submitted by New York agents which includes the bringing of several noted artists with Walter Damrosch as conductor. Among those active in promoting the proposed festival are Clarence E. Wolcott, Tom Ward, Eugene B. McClelland and Dr. John L. Heffron.

Mr. and Mrs. William J. Baird, the wealthy and socially prominent couple of Philadelphia who recently joined the ranks of professional musicians, announce a charity concert at the Academy of Music on January 20. Mr. and Mrs. Baird, respectively bass and soprano, will be assisted by Ellison van Hoose, tenor, and Ada Sassoli, harpist, and will be accompanied by the Philadelphia Orchestra, under the direction of Wassili Leps, composer of "Andon," "Gar Anlaf," "Yo Nennen" and other important works.

Gustave Mahler is somewhat of a surprise to many of the singers at the Metropolitan Opera House, particularly in his readings of the scores of different operas and the cuts he makes in texts. "Tristan und Isolde" was liberally trimmed at its first performance last week, and he has announced that he has decided to eliminate still more. Also the singers are remarking that he takes many of the tempi faster than Bayreuth tradition dictates. "Don Giovanni" also is to be done quickly, without however, resorting to the cutting process.

A splendid miscellaneous musical program was given at the Propylæum, Indianapolis, recently by the first division of the Indianapolis Matinée Musicale. The program covered a wide field and included an overture, "Second Sakuntala," by Goldmark, for two pianos. Mrs. S. K. Ruick and Miss McKenna were at the first piano and Mrs. Matson and Mrs. Jenckes at the second. Two Grieg numbers for violin, by Josephine Allen Sims, were pleasing. Ethel May Moore, Effa Jeannette Carter and Jessie D. Lewis also pleased the audience with their shares in the program.

An interesting and enjoyable concert was given by Leo Tecktonius, at Kenosha, Wis., January 6. He was assisted by Miss Jean Tecktonius, Gustav Holmquist, Sig. Umberto Bucchieri and Charlotte Pech, accompanist. Mr. Tecktonius, for his first group, played "Praeludium E minor," MacDowell; "Solfeg-gietto," Bach; "Gavotte," Bach, and "Wedding Day," Grieg, which were all admirably given. The second group consisted of "Barcarolle, G minor," Rubinstein; "Papillons," Olson; "Reverie," Strauss, and "Tremulo," Gottschalk.

Henry T. Hanlin and Muriel Spellman, of Tacoma, Wash., gave a joint song recital Monday evening, January 13, at the Temple of Music. Miss Spellman left a few days later for Chicago, where she will continue her study of voice, and the recital was in the nature of a formal farewell to her musical friends. Miss Spellman's voice is a remarkably fine contralto and her friends who have watched the progress she has made under Mr. Hanlin's tuition are confident that further study and development will give her high rank among soloists in the Northwest.

The Washington, D. C., public had the pleasure of hearing for the first time the Ogden-Crane School of Opera in the operetta of "Love and Whist," last week. The presentation of this operetta follows close upon its performance in New York, which marked the first time "Love and Whist" had been sung

in America. The cast was as follows: Courtney Fairfax, Frank Shipe; Capt. Aldershot, Charles Bright; Mrs. Gerald Sherwood, Mrs. Charles Jonas; Dorothy Sherwood, Lillian Lewis, and Mignon, Leona Young. There was also music furnished during the evening by Flora Bernheimer, Miss Peterson, Miss Hart, Miss Warden, Miss Gates, Miss Finch, Dr. Brace and Mr. Brylawski. The performance was under the direction of Mrs. H. H. McKee, teacher of voice, and Charlemagne Koehler, who superintended the staging.

Paderewski's last performance in the East, before he departed on his four months' tour of the middle and far West, was at the Pension Fund Concert of the Boston Symphony Orchestra in Symphony Hall, Boston, on Sunday evening, December 29. He played Beethoven's "Emperor" concerto and received an ovation from the audience which filled every corner of Boston's great music hall. After the concert, Dr. Muck, the conductor, in behalf of the orchestra, presented a handsome silver bowl to the pianist as a token of the Orchestra's appreciation of what he had done for it, and a sign of the warm friendship of the members for him. Mr. Paderewski left Boston on January 2 in his private car, his first stop being Akron, Ohio, and his second Cincinnati. He was accompanied by Mme. Paderewski and his numerous staff. The car will be his home until the end of April when he ends his tour.

MUSIC CLUBS OF THE NATIONAL FEDERATION

News of Various Branches Throughout the Country—Interest in Prize Composition Contest

MEMPHIS, TENN., Jan. 13.—The press secretary of the National Federation of Musical Clubs makes the following announcements:

The Amateur Musical Club, of Chicago, recently gave its 113th Artists' Recital, with the Adamowski Trio as the attraction. A brilliant program was given to an interested audience. Priscilla Carver, pianist, gave the 114th concert, assisted by Mabel Herdier, soprano, and Edith Whiffen, accompanist. This concert was given on December 16.

The Schubert Club, of St. Paul, Minn., entertained with an elaborate program at the Elks Hall in that city recently.

Much interest is being manifested both in America and in foreign lands in the prize competition offered by the National Federation. Daily inquiries are received by the committee in charge and through the press representative from American composers and those of American parentage in distant lands.

The last monthly concert of the Beethoven Club, of Memphis, was given in the Woman's Building, Beethoven Hall, on Saturday, January 4. The program was furnished by Mrs. Marie Greenwood Guiberson and Martha Trudeau, two artists of whom the Beethoven Club and Memphis are justly proud.

With Mrs. Charles Davies for president, the Ladies Friday Musical, of Jacksonville, Fla., is doing good work and making rapid progress. David Bispham was heard under the auspices of this progressive club recently, and his singing was greatly appreciated.

The Ten O'Clock Musical, of St. Louis, send monthly report of concerts given by the members of the club. The last concert was given November 20, with Mrs. Lelia Barradall, chairman.

The Beethoven Club, of Covington, Tenn., with sixteen active and twenty-two associate members, has for its officers this year the following: Mrs. J. C. Boals, honorary president; Anna Simonton, president; Mrs. W. A. Black, first vice-president; Mrs. Billy Hamilton, second vice-president; Mrs. Grant Reed, secretary; Agnes Paine, federation secretary, and Charlie Maclin, treasurer. A recital is given each month in the club rooms. In February the program will be all American composers. Much good work has been done by this energetic little club. A concert was given under their auspices in November and on December 28 a delightful program was rendered by members of the club, including Mrs. Witherington, Miss Maclin, Miss Simonton, Miss Reed, Miss Shelton, Miss Peunel, Miss Hill, Mrs. McFadden and Paul Kelly.

On February 26 the Ladies' Music Club, of Topeka, Kan., will entertain with an evening of Spanish dances and gypsy music. The arrangement of the program will be in charge of Miss Tracy, who is a very active member of the club.

N. N. O.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Thomas S.—Baltimore, Jan. 24.
Bauer, Harold—New York, Jan. 18, 19 and 28.
Benedict, Pearl—Greenwich, Conn., Jan. 24.
Bispham, David—Chicago, Jan. 23.
Bloomfield Ziesler, Fanny—Chicago, Feb. 2.
Buhlig, Richard—Chicago, Jan. 18; Philadelphia, Jan. 24 and 25; Brooklyn, Jan. 30.
Clark-Wilson, Genevieve—Pittsburg, Jan. 24.
Cole, Kelley—Baltimore, Jan. 24.
Croston, Frank—Denton, Tex., Jan. 18.
de Gorgorza, Emilio—Troy, N. Y., Jan. 23; Milwaukee, Jan. 30.
Douty, Nicholas—Minneapolis, Jan. 31.
Elwyn, Myrtle—St. Paul, Feb. 1.
Fletcher, Nina—Milton, Mass., Jan. 30.
Hamlin, George—Chicago, Jan. 19.
Harper, William—Minneapolis, Jan. 31.
Herites, Marie—Carnegie Hall, New York, Jan. 23; Baltimore, Jan. 31.
Hinkle, Florence—Paterson, N. J., Jan. 21; Trenton, N. J., Jan. 28.
Hussey, Adah Campbell—Summit, N. J., Jan. 20; Trenton, N. J., Jan. 28.
James, Cecil—Trenton, Jan. 28.
Kefer, Paul—Mendelssohn Hall, New York, Jan. 24.
Macmillan, Francis—Findlay, O., Jan. 18; Erie, Pa., Jan. 20; Buffalo, Jan. 21; Niagara Falls, Jan. 22; Oswego, Jan. 23; Elmira, Jan. 24; Albany, N. Y., Jan. 27; Poughkeepsie, N. Y., Jan. 28; Reading, Pa., Jan. 29; Scranton, Pa., Jan. 30; Philadelphia, Jan. 31.
Martin, Frederick—Port Jervis, N. Y., Jan. 20; Middletown, N. Y., Jan. 21; Philadelphia, Jan. 23; Brooklyn, Jan. 30.
Miller, Reed—Amherst, Mass., Jan. 22; Akron, O., Jan. 27; Brooklyn, Jan. 30.
Paderewski, Jan—Cleveland, Jan. 22; Chicago, Jan. 25.
Rous, Marion—Baltimore, Jan. 31.
Sammis, Sybil—Minneapolis, Jan. 31.
Schenk, Elliott—Jersey City, Jan. 21.
Strong, Edward—New York, Jan. 21; Poughkeepsie, N. Y., Jan. 22; Fishkill, N. Y., Jan. 30; Tarrytown, N. Y., Jan. 31.
Van Dyk, Rosina—Albany, Jan. 27.
von Niessen Stone, Matja—Jersey City, Jan. 21; Mendelssohn Hall, New York, Jan. 29.

THIS TRADE MARK IN THE IRON PLATE OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy

O. S. KELLY CO.
SPRINGFIELD, OHIO

The STERLING PLAYER Piano A PERFECT PLAYER



Send for catalogues and price lists to
The Sterling Co., Derby, Conn.

VICTOR S. FLECHTER
23 Union Square
Expert and Dealer in
Violins, Violas, Cellos, Bows, Cases, Italian
Strings. Finest Repairing Quartette of
Stradivarius Instruments on Exhibition and
Sale. Absolutely Authentic.

Waldo, Helen—Newark, N. J., Jan. 21.
Warrenrath, Reinald—Albany, Jan. 23; Orange, N. J., Jan. 24; New York, Jan. 25.
Wells, John Barnes—Norwalk, Conn., Jan. 29.
Werrenrath, Reinald—Newark, N. J., Jan. 29.
Young, John—Port Jervis, N. Y., Jan. 20; Middletown, N. Y., Jan. 21; Youngstown, O., Jan. 23; Cleveland, O., Jan. 24.

ORCHESTRAS, QUARTETS, ETC.

Adamowski, Trio—Melrose, Mass., Jan. 28; Halifax, N. S., Feb. 3; Bangor, Me., Feb. 5; Portland, Me., Feb. 6.
Boston Symphony Orchestra—Boston, Jan. 18; Cambridge, Mass., Jan. 23; Boston, Jan. 24 and 25; Buffalo, Jan. 27; Detroit, Jan. 28; Indianapolis, Jan. 29; Columbus, O., Jan. 30; Cincinnati, Jan. 31 and Feb. 1.
Kneisel Quartet—Chicago, Jan. 26.
Michelson Trio—Mendelssohn Hall, Jan. 22.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 31.
New York Symphony Orchestra—Carnegie Hall, New York, Jan. 19; East Orange, N. J., Jan. 23; Brooklyn, Jan. 25; New York, Jan. 26; Montclair, N. J., Jan. 31; Carnegie Hall, New York, Feb. 1.
Philharmonic Society—Carnegie Hall, New York, Jan. 24 and 25.
Pittsburg Orchestra—Pittsburg, Jan. 18; Cleveland, Jan. 22; Buffalo, Jan. 23; Pittsburg, Jan. 31 and Feb. 1.
Russian Symphony Society—Carnegie Hall, New York, Jan. 30.
St. Cecilia Club—Waldorf-Astoria, New York, Jan. 21.
Symphony Concerts for Young People—Carnegie Hall, Jan. 18.
San Carlo Opera Co.—Chicago, Jan. 20 to Feb. 6.
Sousa's Band—Charlestown, S. C., Jan. 18; Jacksonville, Fla., Jan. 19; Savannah, Ga., Jan. 20; Augusta, Ga., Jan. 21; Barnesville, Jan. 22; Macon, Jan. 23; Birmingham, Ala., Jan. 24; Decatur and Huntsville, Jan. 25; Anniston, Jan. 27; Fort Payne, Ala., and Chattanooga, Tenn., Jan. 28; Nashville, Jan. 29; Memphis, Jan. 30; Holly Springs, Miss., and Covington, Tenn., Jan. 31; Hot Springs, Ark., Feb. 1; St. Louis, Mo., Feb. 2.
Theodore Thomas Orchestra—Chicago, Jan. 18, 24 and 25; St. Louis, Jan. 27 and 28; Chicago, Jan. 31 and Feb. 1.
Volpe Symphony Orchestra—Carnegie Hall, Jan. 23.
"Madam Butterfly" (Henry W. Savage)—Memphis, Tenn., Jan. 18; Little Rock, Ark., Jan. 20; Hot Springs, Jan. 21; Pine Bluff, Jan. 22; Shreveport, La., Jan. 23; Fort Worth, Tex., Jan. 24; Dallas, Tex., Jan. 25; Houston, Tex., Jan. 27; Galveston, Jan. 28; Austin, Jan. 29; San Antonio, Jan. 30; El Paso, Tex., Feb. 1.

JULIUS LANGE IN BUFFALO

New Conductor of the Orpheus Heard in Piano Recital

BUFFALO, Jan. 13.—There was a good-sized audience last Thursday at the recital in the Orpheus Parlors, in which Julius Lange, the new director of the Orpheus, introduced himself as a pianist, assisted by Ernst Mahr, 'cellist, from Syracuse. Mr. Lange gave as solo numbers the Rondo in G major, by Beethoven, played with taste, Nocturne in D flat major, Valse in a flat major and Scherzo in B minor, by Chopin; and the "Rigoletto," Paraphrase by Verdi-Liszt, "Spinning Song," by Wagner-Liszt, and Hungarian Rhapsodie No. 13 by Liszt. Mr. Lange's playing appealed especially to those who admire and enjoy the bravura style and the Liszt numbers; therefore, received the heartiest applause. Raff's "Fileuse" was given as an encore. In all his numbers he displayed much strength and a facile technique.

Mr. Mahr, formerly of Buffalo, again played his old favorites, "Andacht" and "Vito" by Popper, and Rubinstein's Sonata in D major, with Mr. Lange at the piano, in his usual artistic way, and responded with an encore, in which his expressive tone was very enjoyable. M. B.

The Italian Wave

Mme. Tetrassini's gigantic and pyramidal success has, not unnaturally, set the tide once more flowing strongly in the direction of Italianized nomenclature, and in the course of the next year quite a number of well-known artists have decided to make a fresh start under new and picturesque aliases.—Punch.

Wurlitzer
U. S. Lettered
FINGERBOARD
10c
With it, any one can learn to play guitar, mandolin, banjo or violin quickly, without a teacher. Instantly attached. Special Offer—Fingerboard and colored "Howard" Self-Instructor, regular price, 60c, postpaid for 50c. State kind of instrument. Big, handsome, musical last-book, with price on every known instrument FREE if you state article wanted. Write to-day. The Rudolph Wurlitzer Co., 4th St., Cincinnati, O.

WURLITZER BAND INSTRUMENTS
We Supply the U. S. Government.
Prices Cut in Half
to introduce. Don't buy until you see our large, new 50-page Band Instrument text-book. Sent FREE. Write to-day. The Rudolph Wurlitzer Co., 4th St., Cincinnati, O.

DROWNING THE MUSIC



MISS BRONSON: Miss Tongue says it's her proud boast that she has never heard an opera in her life.

MISS WOODSON: You must be mistaken. She's a society girl and she frequently attends the opera during the season—

"Yes, but she never goes except as one of a box party."—New Orleans Picayune.

R. E. JOHNSTON'S ARTISTS FOR THIS SEASON

Nordica Maconda Jomelli

(Dramatic Soprano of the
Manhattan Opera House)

Isabelle

Bouton

(Mezzo-Soprano)

Frieda

Stender

(Lyric Soprano)

Marie

Herites

(Bohemian Violinist)

Emma

Showers

(Pianist)

Mary

Lansing

(Contralto)

And Dr. Franklin Lawson (Tenor)

Gerardy DePachmann Dalmores

(Dramatic Tenor of the
Manhattan Opera House)

Edouard

Dethier

(Belgian Violinist)

Frederick

Hastings

(Baritone)

Leon

DeFonteynes

(French Baritone)

Edwin

Lockhart

(Basso)

Avery

Belvor

(Baritone)

Address **R. E. JOHNSTON**

Telephone, 666 Madison Square

St. James Bldg., Broadway & 26th St., N. Y. City

THE FAME OF THE STEINWAY

(The piano by which all others are measured and judged)

**Is not merely a local
or national one**

It is international, universal, world-wide, and is the recognition in the strongest possible manner of a work of art that is in its line without an equal, without a rival. From its inception it has always been recognized as an art product of the highest genius of its kind, and this recognition as the flower of its art has been and is without qualification and without limitation.

STEINWAY & SONS

NEW YORK

LONDON

HAMBURG

KNABE

THE WORLD'S BEST PIANO

Wm KNABE & CO.

NEW YORK

BALTIMORE

WASHINGTON

Chickering PIANOS

For over eighty-four years the leading exponents of the latest developments in pianoforte construction

MADE SOLELY BY

CHICKERING & SONS

ESTABLISHED 1823

BOSTON, U. S. A

Mathushek Piano Mfg. Co.

**Mathushek
Pianos**

Made ONLY by us at
NEW HAVEN, CONN.

Established 1868

Briggs Pianos
"Top Quality"

Briggs Piano Co.
BOSTON

C. H. DITSON & CO.
N. Y. Representative

For over two decades

The

**Hazelton
PIANO**

has stood for the highest in piano
construction

Hazelton Bros.
66-68 University Place New York

**Mason & Hamlin
GRAND PIANOS**

Manufactured on the

Exclusive Mason & Hamlin System

are Pianos with an

INDESTRUCTIBLE TONE

Mason & Hamlin Co.

BOSTON

BALDWIN PIANOS

Are Ideal Creations of
Artistic Endeavor

Grand Prix Paris, 1900
D. H. BALDWIN & CO.

142-144 West Fourth Street
CINCINNATI, OHIO

The Artist's Ideal

Is Embodied in the

WISSNER PIANO

Made by Otto Wissner

Main Office

Wissner Hall, 538-540 Fulton St.
BROOKLYN, N. Y.

SMITH & NIXON PIANOS

THE STANDARD OF EXCELLENCE

If it's not a Smith & Nixon, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO., - - 10-12 East Fourth Street, Cincinnati, O.

MADE IN
CONCERT GRANDS,
PARLOR GRANDS,
BOUDOIR GRANDS,
(One of the Smallest Grands Made)
And UPRIGHT GRANDS

Mehlin & Sons

Warerooms
27 Union Square
New York

Grand and Inverted Grand Pianos
Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Send for
Illustrated Art
Catalogue

**Henry F. Miller
PIANOS**

Henry F. Miller & Sons Piano Co
BOSTON

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal
Factory and Offices

32d Street and Alexander Avenue

NEW YORK CITY

SEND FOR OUR
BOOK OF

CONOVER PIANOS

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

THE CABLE COMPANY, Manufacturers, Chicago